A GUIDE TO THE ENGLISH LANGUAGE

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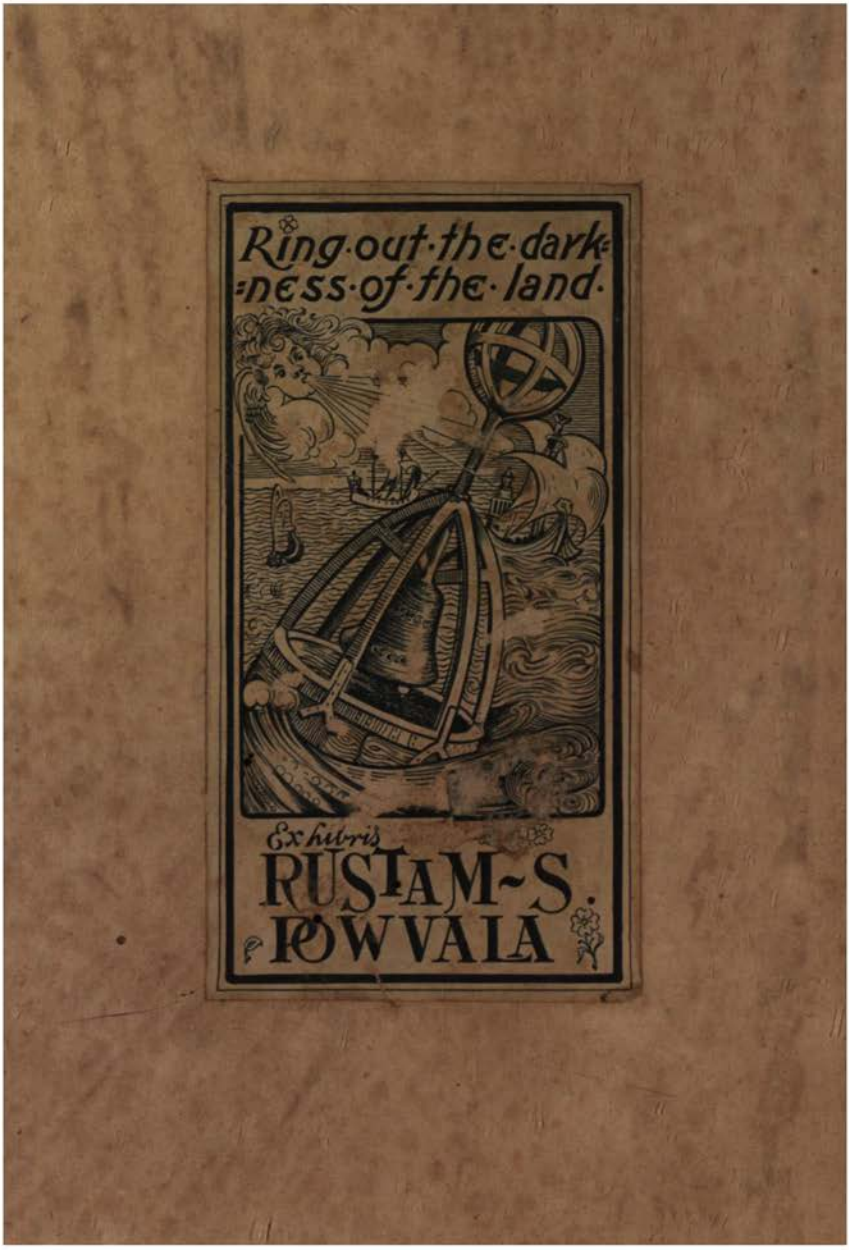

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A GUIDE TO THE ENGLISH LANGUAGE

THE ASIATIC SOCIETY OF BOMBAY

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A GUIDE TO THE ENGLISH LANGUAGE

ITS HISTORY, DEVELOPMENT, AND USE

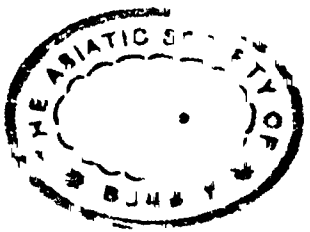
WRITTEN BY

DENDY AGATE, B.A. (LOND.).
HENRY ALEXANDER, B.A., late of Queen's College, Oxford.
E. CLASSEN, PH.D., M.A., Assistant Lecturer in English Language and Literature in the University of Manchester.
E. BOTHWELL MAYE, M.A.
ROLAND EDWARDS.
AUSTIN K. GRAY, B.A., late of Jesus College, Cambridge.
A. S. NEILL, M.A.
A. E. STIRLING, M.A.

UNDER THE EDITORSHIP OF

H. C. O'NEILL

EDITOR OF "THE NEW ENCYCLOPÆDIA"
"THE PEOPLE'S BOOKS," ETC.



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PREFACE

MUCH that is intuitive, as well as a great deal that comes from learning, is involved in the writing of good English. In the art of writing the former element preponderates, and in the highest literature there is ever much which no amount of learning and study can achieve. But the two elements are mingled in every proportion in different individuals. One who writes with an instinctive appreciation of excellence may have little learning, while another with a thorough grasp of all that books can teach may have little or no intuition of greatness in expression except that workaday counterfeit which comes from habit and use. These are extreme cases, but they are a rough and ready description of the art and craft of letters.

Craftsmanship can be so highly developed as almost to win the name of art, or it may be so low that the halting syllables scarcely serve to convey the meaning. Yet, undoubtedly, it is a thing which can be learned, and this book makes an attempt to teach it.

No small ambition has inspired the *Guide to English*. One may enjoy the privilege of living under the protection of a country without possessing that full use and right which comes from citizenship. Similarly, one may learn the craft of letters without achieving the firmness and lucidity of grasp which come from an insight into the reason of things. The *Guide to English* attempts not only to give the rules which measure correct and fine expression, but also to go behind these rules and see what diverse and honourable elements have gone to their shaping.

Use and custom are rooted in history. The idiom of a language is grounded in the history of the nation, and, indeed, ultimately of the race. Anyone who wishes to know perfectly the wonderful mechanism of the human body commences with the study of zoology and comparative anatomy, from which one may gather the ancestry of its parts and functions. Similarly, a sound knowledge of the English language can only be obtained by first grasping its ancestry as shown by its history. After this one may proceed to study its anatomy and physiology: philology, grammar, vocabulary, style and composition.

The plan of the book has been drawn on these lines, and the different sections, contributed by writers with a special competence in the subjects, of necessity overlap in their treatment. Thus no article on the history of English could ignore philology, and philology is, of course, another aspect of history.

It would have been a comparatively easy task to have written this book as though every point were fixed and admitted. To the man in a hurry such a book might make a more irresistible appeal; but I cannot feel satisfied to hand down dogmatically what is a matter of opinion. And here is an advantage of co-operative authorship with subjects which overlap: the very differences which appear between the different points of view of the authors, and the smallness of the range of such differences, show at once the limitations and the exactitude of our knowledge, and a grasp of these two aspects is the best foundation of true scholarship.

The book will, it is trusted, be found useful both by the professed student of English, and for ordinary reference and consultation. The Index has been made specially full in order that such points as the usage of words and grammatical constructions can be readily referred to in the text.

Most of the quotations used to illustrate various points have been collected from the original sources; but the authors of the chapters wish to make cordial acknowledgment for the use of such illustrations as they have borrowed from some of the books noted in the Bibliography. The Rev. Dendy Agate, who revised and completed the chapter on the History of the English Language, and contributed the chapter on English Grammar, wishes to acknowledge his indebtedness to Mr. F. D. Hall, M.A., Fellow of University College, London, for valuable suggestions, and for help in the revision of the proofs.

I must thank the authors of the chapters for loyally bearing with a not inconsiderable number of suggestions and directions, and also Dr. C. H. Herford, Smith Professor of English Language and Literature in the University of Manchester, for the interest he has taken in the book, for his many valuable suggestions, and for kindly reading the proofs.

H. C. O'NEILL.

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A GUIDE TO THE ENGLISH LANGUAGE

PART I

THE COMPOSITION OF THE ENGLISH LANGUAGE

CHAPTER I

THE HISTORY OF THE ENGLISH LANGUAGE

1. Language and Word-forming

Language is a means whereby human beings express their thought in sound. It is a vast collection of words which are themselves certain definite arrangements of the countless individual sounds that can be produced by the human voice, by means of the mouth and throat.

It is not known exactly how many languages are spoken on the earth, or in what relation they all stand to one another. In two different languages, taken from opposite ends of the earth, we may see that two quite opposite processes of thought have been at work. In Chinese, for instance, all ideas are clearly marked out, and each idea has its one simple monosyllabic word, which represents it for all parts of speech in which it may be possible or needful to use it in a sentence:

e.g. the word *ta* may mean *great, greatness, to grow, greatly* or *very much*, and *very*, according to its context in a sentence.

In English, on the other hand, ideas, except the earliest and most primitive, are not so clearly differentiated; sometimes, by association with some other idea, a word may develop quite a new meaning:

e.g. our word *fear* is derived from the same root as *fare*, and meant no more than a *journey*, but by association with the dangers of travel in early days, it came to mean a *sudden danger*, and then later still it developed a vague sense of something causing horror and mystery.

Again, as one thought or action or thing springs out of another thought or action or thing, so in English we may spin one word out of another, by enriching the first with prefixes or suffixes or inflexional endings, or by adding some distinctive termination or another word to it:

e.g. out of *love* we may spin *loving, loveless* (denoting opposite ideas), *loveable, beloved, unloved, lover, lovely, unlovely, lover-like, love-sick, loving-kindness.*

This faculty of spinning many words out of a single idea is one characteristic of the group of languages to which English belongs, though it is not confined to them. This group stretches from India right across Europe to the British Isles, and thence to a more recent home in the two continents of America, and is known to philologists as the *Indo-European* family of languages. This name is frequently abbreviated to I.-E. In the following table of I.-E. languages we may see to how many of the great literary languages, both of ancient and modern times, our own English bears some affinity.

2. The Indo-European Languages

Group A. Asiatic:

(1) *Indian.—Sanskrit* (the oldest Aryan tongue of which there are extant remains), the language of the Vedas, about 1500 B.C.; *Prakrit, Pali* (the language of the Buddhist scriptures).

(2) *Iranian.—Old Persian* (remains from sixth century B.C.); *Zend* (language of the Avesta, sacred books of Zoroaster); *Pehlevi; Modern Persian; Parsi.*

(3) *Armenian*, old and modern dialects. [Its exact place in the Aryan family is still disputed.]

Group B. European:

(1) *Helleno-Illyric:*

(i) *Greek* of various dialects and ages: *Homeric* (ninth century B.C.)

is the oldest; *Classic Greek, i.e.* the Attic of the fifth and fourth centuries B.C.; *Ionic, Æolic, Doric, Hellenistic, Byzantine,* and *Modern Greek.*

(ii) *Illyrian,* an ancient dialect, from which is probably derived modern *Albanian.*

(2) *Italic.*—Dialects of ancient Italy—*Oscan, Umbrian, Latin,* and others—all extinct about the time of Christ, except Latin, from which are derived the modern Romance languages—*French, Italian, Spanish, Portuguese, Provençal, Catalan, Romansch,* and *Roumanian.*

(3) *Celtic:*

(i) *Ancient Gaulish,* of which only a few inscriptions remain.

(ii) *Goidelic,* including *Erse, Scottish Gaelic,* and *Manx* (extinct).

(iii) *Britannic,* including *Welsh, Breton,* and *Cornish* (extinct).

(4) *Letto-Slavonic:*

(i) *Lettic,* including *Old Prussian* (extinct), and *Lithuanian.*

(ii) *Slavonic,* including *Old Slavonic* (still used ecclesiastically), *Russian, Bulgarian, Servian, Polish, Bohemian.*

(5) *Teutonic:*

(i) *Gothic* (extinct).

(ii) *Scandinavian: Old Norse, Icelandic, Danish, Norse, Swedish.*

(iii) *Low German: Old English, Old Frisian, Old Saxon, Modern English, Frisian, Dutch, Flemish.*

(iv) *High German:* Various dialects—*Old Alemannic, Old Franconian,* &c.; *Modern High German* (generally called simply *German*).

On the ground that, on the one hand, the word *Indo-European* is too wide, and that, on the other, it ignores the non-Indian and non-European dialects, Persian and Parsi, the term *Aryan* as the name of this family of languages has received the sanction of many eminent philologists. This word *Aryan* is of Sanskrit origin, and means *noble* or *honourable;* it was the name whereby the old Hindus and Persians distinguished themselves from the less civilised and non-Indo-European peoples of India, whom they had conquered. It came into use as the general name for the Indo-European languages through an old belief that all these languages were descended from a single dialect spoken by a tribe dwelling somewhere in the centre of Asia. Of late years much doubt has been cast not only upon the singleness of this dialect and tribe, but also upon their having sprung from Asia at all. To-day it is generally thought that the earliest form of these Indo-European or Aryan languages was a somewhat comprehensive vocabulary, hit upon by peoples thrown together as much by chance as by kinship, to express the simpler things and actions with which they were familiar in their daily life, and that their home was upon the wide, low-lying steppes of South-Eastern Russia rather than in Asia.

Whoever these primitive Aryans may have been, of one thing we may be sure—that some time before 2000 B.C. there was living on the borderland of Europe and Asia a community of people who had evolved for their own uses a considerable vocabulary, to which all the Indo-European languages must ultimately trace their descent. The oldest words of English, or any other Aryan-descended language, will be those which can be traced back to this primitive vocabulary. Of the vocabulary itself we have no record, but we may guess at some of its contents by observing what words the chief Aryan languages of to-day seem to hold in common. For such words we must look among the names of the simplest things or actions. Among them would be the *sun,* the *moon,* the *stars,* the *night,* the great measurers of times and seasons; and these English words of ours are accordingly to be found in various different forms in most of the Aryan languages of Europe:

e.g. our *sun* (German *Sonne*) is *sol* in Latin (whence the French *soleil*), *solntze* in Russian. In Greek it appears in a different form as *helios* or *eëlios,* in Welsh as *haul;* in Old Gothic (a Teutonic dialect) it is *sauil,* Lithuanian *saule,* and in Sanskrit both *hêli* and *surya* are found.

Again, among the first things that the primitive Aryan would need to denote would be the parts of the body, and accordingly we find that English shares such words as *head, heart, eye, tooth, knee, foot* with most of its Aryan kindred. Similarly, words for many simple actions, as to *know,* to *sit,* to *stand,* to *bear,* and even for abstract states, though always concrete in origin, as *be, am, is,* are part of our old Aryan heritage. Along with verbs would come the simplest personal pronouns, such as *I, me, thou,* all found more or less alike in the Aryan languages. Then we may trace in the language the gradual dawn of civilisation or conscious existence. The Aryan became aware of his relationship to the men and women around him, the family spirit grew up, and he bequeathed to us the names of the closest ties of kinship—*father, mother,*

brother, sister, daughter, son. Taking the ten fingers of his hands as a basis, he began to count, and so evolved for us the numbers up to ten, and through them up to a hundred; for *thousand,* however, there is no common Aryan word. Proceeding a little further, we may gain some idea of the life that these Aryans led. They were a pastoral people, whose wealth lay in flocks and herds, as may be gathered from the fact that *ox, cow, steer, ewe, sow, goat, goose, hound, herd,* and *wool* have all been traced back to Aryan sources. With their flocks they wandered from place to place in wagons, for the words *wagon, wheel, axle,* and *yoke* are also of old Aryan origin. They were an inland people, and have therefore left us no sea-terms; but the verb to *row,* which is fairly general in Aryan languages, shows that they knew how to navigate great rivers. In time they settled down in some sort of hamlets, and built themselves huts, as the existence of the old words *door, timber,* and *thatch* shows. The climate in which they lived was cold, for *snow, winter,* and *wind* are fairly common property of the Aryan tongues. They began to grow *corn* or *grain,* and perhaps *barley,* and they made themselves *mead* from honey; then they learnt the art of *weaving;* and finally they learnt the existence of metal, to which they gave the general name from which our modern *ore* is descended.

It must not be supposed that all these words appear in similar form in every one of the Aryan languages. The Aryans, as we have seen, were a wandering folk, and gradually they drifted further and further apart from one another. The first to break away were the ancestors of the modern Asiatic Aryans in India and Persia; they apparently lost touch with the rest of their community before the wandering, pastoral age had given way to the more settled agricultural age, as the Indian and Iranian languages lack such roots as *ar* (*plough*), *se* (*sow*), and *me* (*mow*), which are common to the Aryan languages of Europe. After the agricultural age had set in, the other Aryans gradually drifted apart. Some moved down into the Grecian Peninsula and the islands of the Eastern Mediterranean; the ancestors of the Italic peoples and the Celts moved westward into Switzerland, Italy, Spain, and France, and thence to the British Isles; while the ancestors of the Teutons and Slavs wandered into Northern Russia, Scandinavia, and Germany. Some of the Celts moved eastward into Asia Minor. In all these new abodes the Aryan vocabulary developed in different directions, and its words slowly altered their form.

3. Vowels and Consonants and their Changes

In the development of a language, vowel sounds are always liable to change or decay, and often they may disappear altogether. Consonants sometimes disappear also.

Examples.—The Latin *dēbitum,* of three syllables, with a long accented syllable, gives in English *debt,* a single short accented syllable; the Latin *balsamum* gives us not only *balsam* but *balm; hospitalia,* a Latin neuter plural, becomes *hospital, hostel,* and *hotel.*

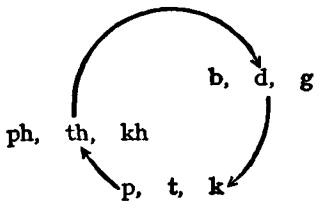
It is to the consonant-sounds that we must look for the most stable elements of a word, and specially to its opening or accented portions. But in the course of three thousand years even these consonant-sounds may change their character, so that old Aryan words may appear in very different forms in different Aryan languages. The two most important Aryan languages of modern Europe, from a literary point of view, and the most widespread, are Italic and Teutonic. Of these two languages, Italic has changed its consonant-sounds less from the primitive Aryan than Teutonic has done. So it is to Latin (or, still further back, to the tongues of ancient Greece) that we must go for the older forms of our Aryan words.

It should be noted that it is mainly by the help of what are called *mutes* or *stops* in the stream of vocal sound that syllables and words are formed. The open vowel sounds a and o can be prolonged indefinitely. We check the sound by closing teeth or lips, and when we open them again we have completed the syllable. The student can illustrate this for himself by putting t and d (dentals), p and b (labials, or lip-stops), k and g (gutturals), at the end of the vowel sound. Now, the most striking manner in which early Teutonic differs from Latin and Greek and the more primitive Aryan, is in its alteration of the voiced explosive consonant sounds b, d, g, the voiceless explosive consonant sounds p, t, k, and the aspirated consonant sounds ph, th, kh, one series being substituted for another in regular order.

N.B.—(1) p, t, k, b, d, and g are called explosive consonants, because the sounds can be made only by bursting the barrier of lips or teeth or tongue; b, d, and g are called *voiced,* because they are formed by the vibration of the vocal chords in the throat; p, t, k are called *voiceless,* because they are formed without any vibration of the vocal chords.

(2) The sounds of the aspirated consonants ph, th, kh do not appear to have been in primitive Aryan those which we find in *Philip, think,* &c., but rather as in *pot-house, loop-hole, block-head.* In Greek they were represented by φ, θ, χ.

The changes of sound may be best remembered by drawing a circle thus:



This law of sound-shifting is known as Grimm's Law, after its discoverer, Jakob Grimm (1785–1863).

EXAMPLES

ph, th, kh to b, d, g

Greek, φέρω (*pherō*).	Latin, *fero.*	English, *bear.*
,, θύρα (*thura*).	,, *foris.*	,, *door.*
,, χόρτος (*chortus*).	,, *hortus.*	,, *gard-en.*

b, d, g to p, t, k

	Latin, (*s*)*lubricus.*	English, *slip.*
Greek, δέκα (*deka*).	,, *decem.*	,, *ten.*
,, γένος (*genos*).	,, *genus.*	,, *kin*

p, t, k to ph, th, and kh (now f, th, and h)

Greek, πατήρ (*patēr*).	Latin, *pater.*	English, *father.*
,, τρεῖς (*treis*).	,, *tres.*	,, *three.*
,, κύων (*kuōn*).	,, *canis.*	,, *hound.*

There are, however, certain exceptions to Grimm's Law, due to interfering phenomena since discovered. One of these may be explained here. The voiceless consonants p, t, and k, when immediately following or closing an originally unaccented syllable, shifted one stage further on in the circle, and became the voiced consonants b, d, and g respectively. This law is called Verner's Law, after its discoverer, Karl Verner, who published his conclusions in 1875:

e.g. Greek φράτηρ (*phrátēr*) by *Grimm's Law* gives *brother* (t to th), but Greek πατήρ (*patēr*) gives by *Verner's Law* in Old English *fæder* (t to d), now altered by analogy with *brother* into *father.* Also p, t, when preceded by s remain unchanged, as Lat. *spuo,* Eng. *spit;* Lat. *stare,* Eng. *stand.*

4. Additions to the Primitive Vocabulary, and Teutonic Developments

It was not only, however, in the form and sound of their words that our earliest Teutonic ancestors altered their primitive Aryan vocabulary; they made many additions to it which are peculiar to themselves. (The word *Teutonic,* it may be noted, is a Latinised form of *Dutch,* the old name for German.) In their new homes in Germany and Scandinavia they came into touch with the sea, and first developed that love of sea-faring which has been characteristic of the Teutonic nations in all historical times. This new way of life is mirrored in the great sea-faring vocabulary which is to-day the peculiar heritage of the Teutonic languages. To these early forefathers of ours, for instance, we owe such words as *sea, island* and *cliff, ship, sail* and *steer;* to them, too, we owe our names for the points of the compass—*north, south, east,* and *west*—the names that denote certain aspects of the weather, such as *storm* and *shower,* and the names of some of the creatures that haunt the sea, such as the *whale* and the *sea-mew.* We may also trace, in the words that have descended to us from this period, the gradual building-up of the Teutonic social community. First our ancestors settled down in the *house* or the *home,* or they built for themselves *boroughs* or *burgs* (forts) upon the hills. In the home itself we find that they had learnt the arts of brewing and bread-making, as is shown by such words as *brew, knead, dough, loaf.* Outside the home we see the gradual growth of the State, with the *king* or *earl* at its head, and the beginnings of trade are reflected in such words as *buy, cheap* (a loan-word from Latin), and *ware.*

In their new homes in North and North-Eastern Europe the Teutons gradually split up into three great branches—the East Teutons, the North Teutons, and the West Teutons—and in each one of these branches the Teutonic language developed upon different lines. The East Teutons, after first living along the banks of the Vistula, finally made their way towards the Danube. Their language (which lingered in the Crimea until the sixteenth century) was known as Gothic, and is the oldest of all the literary languages of Teutonic. We possess portions of a Gothic translation of the Bible, made by Bishop Ulfilas, who lived about A.D. 350. The North Teutons settled down in the Scandinavian peninsula and in Denmark, and to them we owe the modern Scandinavian languages of Norway, Sweden, Denmark, and Iceland. The West Teutons settled in what is now Modern Germany and in Holland; and from their various dialects—viz. Old English, Old Frisian, Old High German, Old Franconian, and Old Saxon—come the modern Germanic languages—English, Dutch, Frisian, Flemish, and Modern High German (the language called

German to-day). In the Old Saxon dialect the *Heliand*, the oldest poem of continental Teutonic, was written.

Thus it will be seen that our Modern English is a Germanic language, and in its fundamental character must have many points of similarity with Modern German. For instance, Heine's lines:

> Ueber die See segelt mein Schiff,
> Und traurig ist mein Herz,"

contain not a single word that does not reappear, in a different form, in its English translation:

> Over the Sea saileth my Ship,
> And dreary is my Heart."

But English has closer affinities with some other modern languages than with German. Just as Early Teutonic had split up into three great branches, so Germanic later split up into two minor branches. The Germans who dwelt along the higher reaches of the great rivers like the Rhine or the Elbe, and in the woods and mountains of South Germany, spoke a language known as High German, while the Germans along the lower reaches of the rivers and along the sea-coast spoke a language known as Low German. High German has to-day become the language of all educated Germans, while from Low German spring the Frisian dialects of North-Eastern Germany, Dutch, Flemish, and our Modern English. Therefore it is rather to Dutch or Frisian that we must look for points of similarity with English; and, in fact, this similarity is commemorated in an old Yorkshire saying:

> Gooid brade, botter, and sheese
> Is gooid Halifax and gooid Fries"

—which is supposed to be as easy of understanding by the Frisian as by the Englishman.

The great difference between High and Low German lies in the fact that High German developed some of the Teutonic consonants one stage further than Low German, which (as represented by English) retained them as they were. This may be partially seen by comparing the lines of Heine quoted above with their English translation:

> Ueber die See segelt mein Schiff
> (Over the sea saileth my ship),
> Und traurig ist mein Herz
> (And dreary is my heart).

From these lines we may see that:

(1) English (Low German) v in the middle of words corresponds to High (Modern) German b.

(2) English (Low German) th corresponds to High German d.

(3) English (Low German) p corresponds to High German f. (p is also often represented by pf, as Eng. *p*ound = Ger. *pf*und.)

(4) English (Low German) d corresponds to High German t.

(5) English (Low German) t corresponds to High German z (tz).

Other examples are: *live, leben; three, drei; hope, hoffen; door, Thür; ten, zehn.*

5. The Old English Language

The oldest written sentence that we may call English dates from about the year A.D. 300, and was found inscribed in Runic characters round a golden horn which was dug up near Gellehus, a village of Schleswig-Holstein, in 1734. There is a picture of it in Part I (pp. 320–329) of *The Old Northern Runic Monuments of Scandinavia and England*, by the late George Stephens, Professor of English and Anglo-Saxon in the University of Copenhagen. Stephens read the inscription as *Echlew Ægæstia Holtingæa Hornæ Tæwido*, and translated it, *Echlew for-the-awest* (*i.e.* most awful, most dread, supreme, most mighty) *Holtingi* (*i.e.* Holtking, Wood-prince, Woodland-god) *this Horn tawed* (*i.e.* made) = "To the ever-to-be-feared Forest-god Echlew offered this horn." More recent scholars, however, adopt a different reading, *Ek Hlewagastir Holtingar Horna Tawido*, and of this form various translations are suggested: (1) "I, Hlewagast, Holting (Holt's son), (this) horn made"; (2) "I, Hlewagast, made Holting's horn"; (3) (*Encyclopædia Britannica*) "I, Hlewagastir, from Holting, made the horn." Stephens, in spite of his labours, is discredited as an interpreter, and it is best to accept one of the last translations. Unfortunately the horn itself, with a later find of the same nature, was stolen from the old Danish Museum in 1802, and both are believed to have been melted down.

To the Englishman of to-day the sentence,

Ek Hlewagastir Holtingar horna tawido,

seems as foreign as any modern Dutch or German sentence. Yet, with the exception of the proper names (and of these the Holt in Holtingar still survives as a surname), every one of the words used by the engraver is still to be found in modern English. *Ek*, through the intermediate stage of *ic* or *ik* (*cf.* German *ich*), has become *I*; *horna* has dropped its suffix *a* and become *horn*; while *tawido* survives, with its early sense, in the Yorkshire dialect word *tew* (meaning

make or *do*), and in standard English, with a more restricted sense, in *taw* (meaning *to prepare leather*).

The village of Gellehus, near which this horn was found, lies near the Danish border of Schleswig-Holstein. In Hlewagast's days Denmark itself was probably inhabited by its modern Scandinavian-speaking race, while Schleswig-Holstein was inhabited by a medley of German-speaking tribes: the Angles, the Jutes, and the Saxons. How and when these three tribes came together in this narrow neck of land is lost in the mists of the early Teutonic period of wandering. It is thought that the first to arrive in that region were the Saxons, who, along with a kindred tribe, the Frisians, perhaps drove out an earlier Celtic population and settled along the coast about the mouth of the Elbe and the western shores of Schleswig-Holstein. Some time after the settlement of the Saxons, the Jutes and Angles descended upon the eastern shores of Schleswig-Holstein, and gradually pushed their way across the peninsula. Of the origin of the Jutes nothing is really known, but in all probability they came from Sweden, and were therefore of Scandinavian origin. They planted themselves in the northern portion of Schleswig-Holstein, and their settlement is still commemorated in the name of the district, Jutland. With regard to the Angles, evidences both of religion and national tradition seem to show that they came originally from the Baltic islands and from the Baltic shore-line of southern Sweden. They gradually made themselves masters of the southern part of the peninsula, where their name is still retained in the name of the small district Angeln, and probably subdued the Saxons of the western shores and drove many of them southwards across the Elbe. The settlement of Saxons on the western banks of the Elbe was long retained in the name of Saxony or Old Saxony, given to the country lying about Bremen and Hamburg, while the descendants of the Frisians still dwell in lands bearing their name—Friesland and the Friesic Isles.

These four tribes—the Germanic Saxons and Frisians, and the Scandinavian Angles and Jutes—formed the stock from which the modern English nation has sprung, and therefore the language that they spoke must form the basis of modern English. But even in these early days there must have been differences of dialect among the four tribes. The Angles, when they settled in Schleswig-Holstein, must have spoken a Scandinavian dialect, and though they eventually discarded it for the Low German dialect of their neighbours, it is probable that they still retained a few of their Scandinavian characteristics of speech. There are one or two faint traces of their old Scandinavian tongue to be found in the language after it had received literary expression in its new home in England. For instance, in the Old Northumbrian fragment of Caedmon's poem on the Creation, which is the oldest specimen of literary English (written about A.D. 660) that we possess, we find the expression "*heben til hrofe*" (with *heaven for roof*), in which the word *til* is Scandinavian. The ordinary Low German (and therefore modern English) form of the word is found in the translation made out of the Old Northumbrian English of Caedmon by King Alfred into his own dialect of West Saxon, or Wessex English, in which he alters the expression to "*heofon to hrofe.*" Yet, with all these differences of dialect, even in its early days, there is one curious fact that should be noticed about our language. Although the Angles appear to have been numerically inferior to the Saxons and Frisians—and it is even suggested were at the time of the emigration to Britain perhaps little more than a military aristocracy—ever since our language broke away from the other Low German dialects, it has been called, not *Saxish* (or *Sexish*) or *Frisish*, but *English* or the Angle-ish tongue; and King Alfred, the king of the *West Saxons*, always writes of his country as a whole as *England* (or Angleland), and of his language and people as *English*. This supremacy of the English name was largely due to the early literary development of the North.

This English language, that was to be brought later to the British Isles by the Angles and Saxons, was then a Low German dialect, or rather collection of dialects. In the days before that period in history known as "the Folk-wandering" (see later, Section 10), which brought the English to Britain, Low German (and consequently the English branch of it) differed little from High German in its vocabulary and grammatical structure. Even to-day, after a lapse of nearly 1500 years since English and German parted company, we can see many points of similarity in their grammar. For instance, both tongues form the possessive case of a noun by adding an s to the stem.

cf. *the King's son* and *der Kŏnig(e)s Sohn.*

The comparative and superlative of adjectives in each tongue are formed by adding -er and -est to the stem.

cf. *old, older, oldest,* and *alt, ălter, ăltest.*

(Originally with a modified root-vowel as in German.) The strong verbs (*i.e.* the

verbs that change their stem-vowel in the past tense instead of adding a suffix to the stem) are usually the same in both languages.

cf. *I see, I saw,* and *Ich sehe, ich sah.*
I sing, I sang, and *Ich singe, ich sang.*

The weak verbs (*i.e.* the verbs that add a suffix (-ed, -d, or -t) to the stem in the past tense), which *do* change their stem-vowels, are also in some cases alike.

cf. *I bring, I brought,* and *Ich bringe, ich brachte.*

Also the method of forming the perfect and pluperfect tenses is alike in both languages.

cf. *I have seen* and *Ich habe gesehen.*
I had sung and *Ich hatte gesungen.*

But if we look more closely into the vocabulary of English and German, and their grammatical structure, we shall find that the points of similarity are equalled, if not outnumbered, by the points of dissimilarity. Wherever English and German differ in the use of their vocabulary or in grammatic form, it may be said that usually English has made an advance, while German has remained more conservative. Some of the many changes which may be noted took place at a very early period in the English language. The root-meaning, for instance, of our word *glad* is *smooth,* in which sense the modern German word *glatt* is still used; but in historical English *glad* has never had this meaning. In our Old English poems it is used with the meaning of *bright* or *shining,* (jewellery is *glad,* the sunlight is *glad*), and from this meaning of *bright* it very quickly passed into its modern meaning of *cheerful* or *joyous.* Again, in early Germanic our word *town* meant a fence or hedge enclosing an open space, a meaning still found in the German *Zaun;* but for our Anglo-Saxon forefathers the word had early developed the meaning of a place enclosed by a hedge—first a farm (in which sense the Scotch word *toun* is still used), then a settlement or village (which is the sense of the termination -ton in so many of our English village names; cf. *Chesterton, Hampton, Gilmerton*), and finally it developed the meaning of our modern *town.* Again, when the Angles and Saxons came to these islands, they knew nothing of the art of writing for literary purposes; but after they had learnt it from St. Aidan and his Irish missionaries, they had to hit upon words to express the actions of putting down their thoughts on parchment and of deciphering what was thus set down. Accordingly, in memory of the days when, like Hlewagast, they scratched their runes upon horns or sword-blades or wooden tablets, they chose their word *wrîtan* (our modern *write*), which originally meant to *scratch* or *cut,* a sense which is more closely kept in the modern German *reissen* (=*to tear*); and for the art of deciphering writing they chose their word *rædan* (our *read*), which originally meant to *guess a riddle,* a sense which is still to be found in the German *rathen.* Nor has this propensity of English to lose the original meaning of a Germanic word in a more figurative meaning died out in later times; the Old English word *sæd* formerly had the sense of *sated,* which is still the meaning of modern German *satt;* but in its modern form, *sad,* it has developed quite a new meaning. *Silly,* again, formerly meant *timely;* from *timely* it came to mean *lucky* or *happy,* the meaning of the Modern German *selig;* from the sense of *happy* it passed on in English to the sense of *blessed,* then of *innocent* or *simple,* and finally to-day it has reached the meaning of *foolish.* As a last example, the German word *drehen* still retains the old Germanic meaning of to *turn* or *twist;* this meaning is still retained in our cognate word *thread* (*that which is twisted*), but the Old English verb *thrâwan* has developed a far more forcible meaning in its modern form *throw.* This picturesque energy in the treatment of words, which is apparently more characteristic of the English than the German mind, still continues in full force in our modern language. For instance, our word *stiff* has a wider range than the German *steif;* we may speak of a *stiff climb,* a *stiff rock,* a *stiff question,* or of something as being *a little bit too stiff,* in a way which is impossible to the German. In conclusion, we may point out here that it is to this picturesque energy that English owes its wealth of slang expressions. To-day, for instance, we may use not only the *face,* but the *cheek,* the *lip,* and even the *neck* as synonyms for *impudence* or *effrontery,* and have gone so far as to invent a new adjective *cheeky,* with the meaning of *impudent.*

But the spirit of change that has been at work upon the English language ever since it broke off from its Germanic kindred is seen in an even more striking fashion in its grammatical structure. When it arrived in this country, English was a synthetic language—that is to say, it showed the connection of words in a sentence by adding inflexional terminations to them, as in the Old English sentence:

God is alra cyninga cyning,

where the final a is the sign of the genitive plural. To-day English is analytic—that is to say, it shows the connection of words in

a sentence by particles or small words, as in the modern form of the above sentence:

God is of all kings king.

Old English was modified to some extent by the Danish conquest, and much more by the Norman. Modern German, which has never had to encounter such outside influences, has clung with more persistence to the old Germanic grammatical structure, and therefore in outward form Old English has much more in common with Modern German than Modern English has. If we examine German grammar, we find that it has a system of grammatical gender for the nouns and adjectives which is quite unknown to Modern English. While *Mann*, for instance, is masculine, and *Frau* (*lady*), is feminine, *Weib* (*woman*) and *Kind* (*child*) are neuter. So also in Old English every noun belonged arbitrarily to one of these genders: *man* was masculine, *wif* (*wife*) was neuter, and the compound form of the two words, *wifman*, again was masculine, so that our word *woman* was once a masculine noun. Again, both German and Old English possess four cases—nominative, accusative, genitive, and dative—in both the singular and plural of nouns. For purposes of noun declension, Modern English has kept of these only the nominative plural and the genitive singular.

cf. the *king*, *kings*, the *king's* (*son*).

The other cases (where they differ from the nominative in form) are kept in only a few isolated words:

e.g. the dative singular is preserved in *alive*, which in earlier times was the two words *on livē*, in which *livē* was the dative case (depending upon the preposition *on*) of the noun *lif* or *life*.

The dative plural is preserved in *whilom*, which in its Old English form was *hwīlom* (= *at whiles* or *times*), the dative plural of *hwīl*.

The genitive plural is preserved in *witenagemot* (compounded of *gemot* = *meeting*, and *witena* = *of the wise men*), an Old English word revived by modern historians. To-day the genitive plural is formed by analogy with the genitive singular (*cf.* "the *king's* son" and "the *kings'* sons," "the *lady's* hand" and "the *ladies'* hands").

Again, both German and Old English contain a large class of nouns, which form their genitive singular and their plural by the addition of a suffix ending in n to the stem. Of such a declension Modern English has only a few traces..*ox, oxen;* also, in the later inflections, *cow, kine; child, children; brother, brethren.*

Lastly, with regard to the Old English noun-declension, it should be noticed that no feminine noun could form its genitive by adding an s to its stem. This rule is seen in such an expression as *Lady Day* (for *Our Lady's Day*), from the Old English *Hlæfdigan Dæg*.[1] Then there is the name of the day *Friday* (Old English *Frige Dæg*), which is dedicated to the goddess *Friga* (genitive *Frige*); whereas *Tuesday* and *Thursday*, being dedicated to the male gods *Tiw* and *Thor*, show the genitive in s (*Tiw's dæg*, *Thor's dæg*).

6. OLD ENGLISH DECLENSION OF NOUNS

		Masc.		Neut.		Fem.	
		Wolf	Ox	Deer	Eye	She-Wolf	Sun
S.	Nom.	*Wulf*	*Oxa*	*Deor*	*Eagê*	*Wylf*	*Sunnê*
	Acc.	*Wulf*	*Oxan*	*Deor*	*Eagê*	*Wylfe*	*Sunnan*
	Gen.	*Wulfes*	*Oxan*	*Deores*	*Eagan*	*Wylfe*	*Sunnan*
	Dat.	*Wulfe*	*Oxan*	*Deore*	*Eagan*	*Wylfe*	*Sunnan*
P.	Nom.	*Wulfas*	*Oxan*	*Deor*	*Eagan*	*Wylfa*	*Sunnan*
	Acc.	*Wulfas*	*Oxan*	*Deor*	*Eagan*	*Wylfa*	*Sunnan*
	Gen.	*Wulfa*	*Oxena*	*Deora*	*Eagena*	*Wylfa*	*Sunnena*
	Dat.	*Wulfum*	*Oxum*	*Deorum*	*Eagum*	*Wylfum*	*Sunnum*

When we compare the adjectives of Modern English with those of Modern German and Old English, we see at once that Modern English has made a sweeping change in their use. In Old English, as in Modern German, the adjective had two separate declensions. When it was used by itself before the noun, it had what is known as the strong declension.

cf. Nom. *god mann* (Ger. *guter Mann*).
Gen. *godes mannes* (Ger. *gutes Mannes*).

When it was preceded by the definite article or some similar word, it had a weak declension.

cf. Nom. *se goda mann* (Ger. *der gute Mann*).
Gen. *thœs godan mannes* (Ger. *des guten Mannes*).

Modern English has not only abolished both these declensions, but it has abolished the adjective cases altogether, and to-day an adjective (in its positive form) is a simple stem-word.

cf. *a good man, a good man's* (son).

In a few words, however, we still preserve traces of the old adjective declension. *Olden*, in the expression "in the *olden* days," is perhaps a remnant of the dative plural, while *ever*, *never* (Old English *æfre*, *næfre*), are remnants of the genitive or dative singular of the feminine of the strong declension.

[1] Even as late as Chaucer we find such a phrase as—
"In hope to stonden in his Ladye grace."

7. Old English Verbs

When we turn to the verbs, we notice that, on the whole, English has changed less from its old Germanic forms than in the case of some other parts of speech. We still have the two main conjugations, strong and weak, and verbs that are strong in English will usually be found strong in German. A fair number, however, of the strong verbs of Old English have become weak verbs in Modern English:

e.g. we write *I fold, I folded,* instead of *I fold, I feld* (cf. *hold, held;* the O. E. preterites for the two verbs were *feold, heold*); *I sow, I sowed,* instead of *I sow, I sew* (cf. *grow, grew*); but we keep the strong past participle form *sown* (cf. *grown*); *I help, I helped,* instead of *I help, I holp* (Shakespeare has *holp,* and we still have the strong past participle form *holpen*); *I climb, I climbed,* instead of *I climb, I clomb* (*clomb* in *Paradise Lost*).

Again, the strong verbs of the Germanic languages are the words that have been verbs from their very birth, and are therefore the oldest of our verbs in formation. As time went on and new verbs were formed, often out of other verbs already existing or from other parts of speech, the weak conjugation grew up, and the practice of forming strong verbs died out. English, however, within the last nine hundred years, has formed at least two new apparently strong verbs out of non-Germanic words: the past tense of *catch* (from the Old French *cachier,* Low-Latin *captiare*), probably by analogy with *taught* from *teach,* became *caught;* while the past participle of the verb *distract* (formed from the Latin *distractus* = *pulled asunder*) may often be found written *distraught.* These verbs, however, are really weak, as is shown by the final t. One formerly weak verb is now strong, viz. *dig.* We say *dug* instead of *digged.* When we come to the internal conjugation of the verbs themselves, we notice a few more differences; to-day we have lost the distinctive infinitive form in -an of Old English, -en of Middle English and Modern German.

cf. O. E. *singan,* Mid. E. *to singen,* Mod. Ger. *singen,* Mod. E. *to sing.*

We no longer form the past participle with the prefix ge-, often found in Old English and regularly in Modern German, and the participial ending -en of strong verbs is much rarer to-day.

cf. O. E. *ic hæfde ge-sungen,* Mod. Ger. *ich hatte gesungen,* and Mod. E. *I had sung.*

We have, however, a remnant of this formation of the past participle with the prefix ge- (pronounced in Old English ye-) in the word *yclept,* used archaically, as were many other words, by Edmund Spenser (1552–99). Here the y- is the weakened Middle English form of this Old English ge-. Again, Old English and German form the present participle with the suffix -end or -ende (*cf.* O. E. *singende,* Mod. Ger. *singend*), while Modern English uses the suffix -ing (cf. *singing*). Finally, for the passive voice of transitive verbs Old English and German use for their auxiliary the verb meaning to *become* (*weorthan* in Old English, *werden* in Modern German), but Modern English now uses the auxiliary *to be.*

cf. O. E. *ic weorthe geslægen;* Mod. Ger. *ich werde geschlagen* (lit. *I am beaten*); Mod. E. *I am slain,* or *am being slain.*

8. Old English Pronunciation

In the pronunciation of its words, again, Old English is much more closely reflected in German than in its more changeable descendant, Modern English. The sounds of the vowels, for instance, were those of Modern German rather than of Modern English, and were so retained down to the fourteenth century.

e.g. O. E. *nama* was pronounced *nahma,* as in the Ger. *namē,* not as Mod. E. *name;* O. E. *wē, gē,* were pronounced as *way, yea* (*cf.* Ger. *weg, way; je, ever*), not as Mod. E. *we, ye;* O. E. *līf, wīf,* were pronounced as *leaf, weef,* not as Mod. E. *life, wife;* O. E. *lust* was pronounced as Mod. Ger. *lust* (i.e. *loost*), not as Mod. E. *lust.*

Moreover, there were in general use vowel sounds which are now found in provincial dialects only.

Among the consonant-sounds, it should be noted that Old English preserved many guttural sounds of Modern German, which are lost in Modern English (except in our northern dialects—*cf.* Scotch *nicht, loch*), though we still have evidences of their former existence in our spelling.

cf. O. E. *liht,* Mod. Ger. *licht,* Mod. E. *light.*

There is one peculiarity of sound-change which differentiates English and the other Germanic languages from the Aryan group at large, that should be noticed here. This is the law of what is known in German as

Umlaut, in English as *Mutation*—that is, *the modification of the stem-vowel by a following unaccented vowel* (usually i). This change of sound is reflected in the very name we bear to-day. We are no longer the *Angle* or *Angle-ish* folk, but the *English* folk; just as, to us, the people of France, who owe the name of their country to their Teutonic ancestors, are no longer the *Franks* or *Frankish* folk, but the *French*. Nor is this change seen only in proper names like *English* and *French*; we notice it in the declension of our nouns to-day. So:

> *man* (O. E. *mann*, Ger. *Mann*) gives a plural *men* (O. E. *menn*, Ger. *Männer*); *foot* (O. E. *fōt*) gives a plural *feet* (O. E. *fēt*); *mouse* (O. E. *mūs*) gives a plural *mice* (O. E. *mȳs*).

We find the change again in the derivatives that we form out of some of our native words. For example:

> *gold* (O. E. *gold*) gives a verb *gild* (O. E. *gyldian*); *whole* (O. E. *hāl*) gives a verb *heal* (O. E. *hæl(i)an*); *long* (O. E. *lang*) gives a noun *length* (O. E. *lengð*)[1]; *fox* (O. E. *fox*) gives a feminine *vixen* (O. E. *fyxen*).

In many of these words the presence of the modifying i is not manifest in the English form of the word, even in Old English, and in order to understand the reasons for modification we have to go back to Gothic, the only Teutonic language older than English, or to a non-Germanic language, such as Norse or Icelandic. In Gothic, for instance, we find that the plural form of *fot* was *foti*, which helps to explain the Old English form *fet* (Mod. E. *feet*). This principle of sound-change probably came into existence only a very short time before our forefathers broke away from the confederacy of Germanic tribes on the continent. We may see it at work in *Hengist*, the name of the first of the Teutonic conquerors of Britain. The older form of this name was *Hangist*, but the presence of the unaccented i has modified the accented a into e; later on, the modifying i disappeared from the word, as in *foti*, and we find the name written *Hengst*. To-day this principle of modifying stem-vowels before a following i is dead, but in the early days of our literature, before the Norman Conquest of 1066, it was still an active principle of the language, as is shown by the form of many Latin words in Old English. For instance, the borrowed Latin word *coquīna* (*a cook-shop*) was treated like native words and became *cycene* (whence our modern *kitchen*), while *monisterium* (the late Latin form of *monasterium*) became *mynster* (whence our modern *minster*).

[1] See Section 14, p. 17, for the explanation of letters peculiar to the Old English alphabet.

9. Changes during the Old English Period (A.D. 450–1150)

The same grammatical structure and the general methods of word-formation of which we have given some account, were the common property of all the Low German dialects at the period when many of the Angles and Saxons broke away from the rest of Germany; and they continued to be the property of English for the first six hundred years of its life in its new home in the British Isles. For many generations after their separation the languages of the Old Saxons of the Continent and of the Anglo-Saxons or English of England bore a very close resemblance, and in reality differed in many ways less from one another than our modern Scotch dialect differs from the Somerset or Dorsetshire dialects. The resemblance may be seen by comparing a few lines from the Old Saxon poem *The Heliand* (*i.e. The Saviour*), written in the ninth century, the oldest work of continental Germanic, with an Old English translation of it, for which we are indebted to Dr. Joseph Hall of Manchester.

Old Saxon

Nu is Krist giboran
an thesero selbun naht, salig barn godes,
an thera Davides burg, drohtin the godo.

Old English

Nū is Crist geboren
on ðisse (ðisre) sylfan nihte, gesælig Godes bearn
on ðaere Davidis byrig, se gōda dryhten.

Modern English

Now is Christ born, in this self(-same) night, blessed bairn of God, in (the) David's burg, the good Lord.

A further illustration may be given of the fact that, though Old English is no longer intelligible to the ordinary reader, a little examination soon reveals identity under unfamiliar forms. The well-known verse, Luke ii. 40, appears in our oldest version thus:

> "Soþlice ðaet cild weox, and waes gestrangod, wisdomes full; and Godes gyfu was on him."

Literally translated the passage runs:

> "Soothly that child waxed, and was strengthened, wisdoms full (= full of wisdom); and God's gift was on him."

Besides its exclusively Teutonic grammatical structure and general appearance, English, at the time of its arrival in Britain, was almost exclusively Teutonic in the character of its vocabulary. A few words from non-Teutonic languages, however, even at this early period, had crept into the language.

In the first place, when the Teutonic peoples made their way into Germany, they found the land held by a Celtic race, with whom they were long in conflict. Chief and most warlike among these Celtic tribes were a race who were known to Julius Cæsar under the latinised name of *Volcæ*. The Teutons knew them as the *Wealhas;* and from the fact that these *Wealhas* offered them the most strenuous resistance, they came to apply their name to all foreigners, so that in Old English *wealh* has often only the meaning of *foreigner*. When the Goths broke into the Roman provinces of the Balkans, they named the people that they found there *Wealhas*, and the name still survives in *Wallachia*. Even to-day the French of the German borderline, though descended from former Franks and Burgundians, speak of their Teutonic kindred across the border as "*les Welches*," while in literary French *Welches* is a synonymous term for *barbarians* or *philistines*. Diderot and Voltaire even laughed at the English as "drunken *Welches*." When the Angles and Saxons came to Britain they applied the name *Wealhas* to the Britons, and hence to-day our *Welsh* as the name for the British (or Celtic) inhabitants of Wales. Another Celtic word that the English had learnt on the Continent was the Old English word *rice* (meaning *power, rule, province, realm*), now only surviving in *bishop-ric* and proper names such as *Frederic* and *Roderick*. In Old English it was much more common: we find it both as a noun and an adjective meaning *powerful;* it gives a verb *ricsian* (*to rule*), and is found in such compounds as *cyne-rice* (*kingdom*), *heofon-rice* (*the kingdom of heaven*), and *sige-rice* (*victorious*). Our modern word *rich* is descended from this old Celtic word, but it does not reach us from our Anglo-Saxon forefathers; it comes to us through the medium of French, to which language the word *rice* had been bequeathed by the old Franks and Burgundians of Germany. Again, we find in Old English a word *ambeht*, meaning *slave*, which is of Celtic origin, and was known to Julius Cæsar and latinised by him into *ambactus*. Modern German still keeps the word in *Amt* (*cf. Postamt = Post office*), with the idea of service. In English, for a time, it was lost, but after many generations it returned to us, through French, in the form of *embassy*, with its meaning altered and ennobled by its wanderings.

But there is reason for thinking that the race from whom the early Germanic tribes learnt most were not the conquered Celts, but the Romans. In them they met a people who were their equals in physical prowess, and much their superiors in civilisation. So great was the influence exercised upon the Germanic mind by these Romans that even in the old Anglian home of the English, whither the tide of Roman conquest had not reached, old helmets and armour have been found modelled after the Roman fashion. This consciousness in the minds of our ancestors of the higher civilisation of the Romans is reflected in the words that they appear to have borrowed from them at this early period. These few words, like all the old national tales and legends, seem to have been the common property of all the Germanic peoples. Our Anglo-Saxon forefathers, for example, living along the northern shores of Germany, can never have come, as a people, into touch with Roman civilisation, though, as marauding Saxon or Frisian pirates along the north coast of Gaul, or as individual warriors, serving among their German kindred along the Rhine, they may have met it in periods of conflict. Yet from the very earliest days of its existence in these islands, English has shown that it had incorporated into itself a sprinkling of Latin words, dealing mostly with war, fortifications, and trade. These words were probably passed on by the Germans who lived along the frontiers of the Roman Empire, or who had even served as mercenaries in the Roman armies, from tribe to tribe, until at length they reached the Angles and Saxons in the north. The following are a few of these Latin words that the English are supposed to have brought with them in their language to Britain:

(1) Terms dealing with armies and military organisation:

Camp (in O. E. meaning a *battle; cf.* Mod. Ger. *kampf*, from Latin *campus = a field, plain*).

Cempa (an O. E. word, now dead, derived from *camp*, meaning *a warrior*).

Wall (O. E. *weall*, from Latin *vallum = a rampart*).

Street (O. E. *stræt*, from Latin *via strata = a levelled way*).

Mile (O. E. *mīl*, from Latin *mille passuum = a thousand paces* of a soldier on the march).

Pile (O. E. *pīl*, meaning *a heavy javelin*, from Latin *pilum*).

(2) Terms of commerce or denoting commercial intercourse:

Monger (in *fishmonger*, derived from Latin *mango* = *a slave-dealer* or *dishonest tradesman*; in O. E. this word also gave a verb *mangian* = *to trade*).

Mint[1] (in O. E. meaning *coinage*, from Latin *monēta* = literally, *she who has been warned*, the surname of Juno, in whose temple the first Roman money was coined).

Pound (O. E. *pund*, from Latin *pondus* = *a weight*).

Copper (O. E. *copor*, from Latin *cuper*, *cuprum*, a shortened form of *Cuprium aes* = *Cyprian brass*; the Romans first got copper from *Cyprus*).

Inch[1] (O. E. *ince*, Latin *uncia* = *an ounce*).

Chest (O. E. *cist*, from Latin *cista*, Greek κίστη = *a box*).

Wine (O. E. *wīn*, from Latin *vinum*).

Cheese (O. E. *cēse*, from Latin *caseus*).

Pepper (O. E. *pipor*, from Latin *piper*; Latin borrowed the word, through Greek πέπερι, from the Sanskrit *pippali* = *fruit of the holy fig-tree*).

Ele, *æle* (now surviving in *unaneled* (Shakespeare), meaning *oil*, from Latin *oleum*).

Butter (O. E. *butere*, from Latin *butyrum*, Greek βούτυρον).

Besides these words, denoting things appertaining to military organisation or commerce, there were a few others of miscellaneous meaning. From *Cæsar*, the title of the Roman emperors, a word *casere* was formed, meaning an *emperor*, *commander*, or *king*; from *Latinus*, we find in Old English a word *læden*, which is the invariable term for *language* as contrasted with mere human speech. Our words *church* and *kirk* both date back to this old heathen period in the existence of our ancestors, and have rather an interesting history. Most of the other languages of Europe adopted the Latin word *ecclesia* (from the Greek ἐκκλησία (*ekklēsia*) = *an assembly of citizens*) to denote temples set up to the worship of the Christian God; so that in French to-day we find our word *church* represented by *église*, and in Welsh by *eglwys*. But our Teutonic ancestors appear to have first learned to know of churches in the Eastern Roman Empire round Constantinople, where they often served as mercenaries in the Roman armies, and here a frequent word for a Christian temple was the Greek κυριακὸν (*kuriakon*), meaning literally *that which belongs to the Lord* (*kurios*), that is, *the Lord's House*. When they returned to their own country, these Teutonic mercenaries handed on this word to the rest of their kindred, so that to-day it comes about that, for the Germanic languages, from the very earliest times, a Christian temple has been in English a *church* or *kirk* (O. E. *cyrice*), in Dutch a *kerk*, and in Modern German a *Kirche*.

[1] Both *mint* and *inch* received doublets, or parallel derivatives, after the Conquest, in *money* and *ounce*, which come to us through French.

10. The Folk-Wandering

The time known to historians as the Period of the Folk-Wandering was that during which the Angles and Saxons broke away from their Germanic kindred, and the English nation gradually came into being. About the middle of the fourth century from the birth of Christ, when Bishop Ulfilas was translating the Gospels into Gothic, and the old Angle or Jutish warrior Hlewagast was carving his runes upon his golden horn (see Section 5), a great wave of restlessness swept across Europe from East to West, and drove all its peoples into motion against one another. This great turmoil was fated to last over seven hundred years, and slowly, out of it, were evolved our modern English nationality and language. First it brought the Angles, Saxons, Jutes, and Frisians to Britain, and, by cutting them off from the mainland, left their Low German dialects free to develop in their own way under their new conditions. Three hundred years after the first English settlement in Britain, the Scandinavian vikings of Norway and Denmark were brought by the same spirit of unrest or piracy to these islands, where they gradually merged into the English stock, after working great and far-reaching changes in the language. And finally came the last movement of the Folk-Wandering, when William, Duke of the Normans, themselves descendants of Scandinavian pirates, crossed over from France and set up a Norman government in England. Like the Scandinavians before them, these Normans, after working great havoc in the English language, and also enriching it in many ways, were merged into the Anglo-Saxon stock, and helped to build up the English nation.

The causes of this long-continued restlessness were two. In the first place, the great Roman Empire, which had always been an element of unity and strength in Central, Southern, and Western Europe, had broken up into two different portions—one centred round Rome, and the other round Constantinople—and both of these portions, the former far more rapidly than the latter, were falling into decay beneath the repeated

onslaughts of the younger and more vigorous nationalities along their borders. Then, suddenly, while the Roman Empire was crumbling away every year, wild hordes of a hitherto unknown Turanian (non-Aryan) race, the Huns, descended upon Eastern Europe across Russia, and drove the Goths along the Vistula and the Danube slowly westward. Partly forced by these Huns, partly lured by hope of plunder in the rich and decadent Roman provinces, the West Goths or Visigoths emigrated, as a whole people, with their kings and families, into modern Turkey, where they met and overthrew the Roman Emperor Valens near Adrianople in 378. Some thirty years later, under their king Alaric, they forced their way into Italy, and in 410 sacked Rome, and gave the deathblow to the Roman Empire. In 429 the Vandals pushed this Teutonic invasion further west by breaking into the Roman province of Spain, where their invasion is still commemorated in the name of the province *Andalusia*, and even made their way into Africa. While the Goths and Vandals, driven out of their old homes by the Huns, were emigrating as whole nations into Southern Europe—where they were doomed finally to extinction—from the north of Europe small organised bands of adventurers, infected by the spirit of unrest, were pressing southwards into Italy and westwards into Gaul. The *Langobardi*, a north German tribe dwelling not far from the Saxons, have left their name in *Lombardy*, a northern province of Italy, while *France* and *Burgundy* owe their names to bodies of Teutonic conquerors, calling themselves the *Franks* or "Free Men" and the *Burgundians*.

The peoples of North-Western Germany were not slow to follow their kindred in these wandering expeditions. A body of Saxons descended into the modern French provinces of Picardy and Artois and settled there, and to this day, in a small district lying between Calais, Dunkirk, and St. Omer, there are scattered a number of villages bearing names almost precisely similar to some found in England (cf. *Warham, Warhem; Radcot, Rattecot; Holbeck, Hollebeque; Sandgate, Sangatte*). But the invading Saxons did not confine their enterprise only to the mainland. They crossed over the sea to the Roman province of Britain, and ravaged its eastern and southern shores; and so frequent had these raids become by the beginning of the fifth century that the whole of the coastline from the Wash to Southampton Water had received the name of the *Litus Saxonicum*, or Saxon Shore, and a special Roman commander was told off for its defence, known as the *Comes Litoris Saxonici*, or Count of the Saxon Shore. The earliest date at which it is thought any Saxons first came to Britain is 364; but as long as the Roman legions were still there to protect the Britons, they made no attempt at conquest, but contented themselves with ravaging the fields and villages along the coasts, hastily retiring with their plunder to their ships at the first approach of an armed force. But as time went on and their power yearly crumbled away on the Continent, the Romans found themselves less and less capable of defending such outposts of their Empire as Britain, and finally, in 409, the year before Rome itself fell into the hands of Alaric and the Visigoths, the Emperor Honorius withdrew the legions from Britain, with much of its best manhood, to fight his own battles upon the Continent.

11. The Saxon Invasions

After the departure of the Roman legions, the Britons were doomed, sooner or later, to fall into the hands of their more warlike adversaries. Centuries of Roman rule had crippled their fighting power, and had not even served to weld them together into a homogeneous people; for, after the Romans had gone, in spite of the fact that the Picts and Scots were harrying them from the north, and the Saxons and Frisians from the east and south, they fell out among themselves, and the Christian and Romanised Britons of cities like Colchester and York drew apart from the Britons of the countryside, who still held to their old customs and old faith. Owing to this internal disunion, the British princes along the east coast were unable to beat back their invaders, and were forced to buy them off with money or grants of land. On returning home to Germany, the Saxons and Frisians would tell their kinsmen stories of the richness of this island, and of the defenceless state of the people now that their Roman protectors were gone, which would lure more and more adventurers to it every summer, not only with a view to plunder, but in the hope of final conquest. The first of our Teutonic ancestors, according to tradition, who came to Britain as conquerors were the Jutes, about the year 450, under their two leaders, Hengist and Horsa. They had left their country probably because of the pressure of other tribes from the east, and—tempted, no doubt, by the tales of Saxon pirates—had come to Britain in search of a new home. For a time they served Vortigern, the British prince of Kent, as mercenaries, but finally they turned against him, and made themselves masters of Kent, and pushed their

conquest westwards along the coast as far as Hampshire and the Isle of Wight. Further conquest, however, was stayed by the unexpected resistance of the Christian Britons under Ambrosius Aurelianus, "the last of the Romans," and by the arrival of fresh swarms of Saxon pirates, who probably turned their swords as much against the Jutes as the Britons; and finally, the small kingdom of Sussex, or the South Saxons, was founded, about the year 477. The lines of approach were by the rivers and inlets (the Humber, the Wash, the Thames, and Southampton Water), up which the invaders made their way, spreading gradually over the surrounding country. From the end of the fifth century onwards the tide of Teutonic conquest swept slowly but relentlessly across the island. For forty years, in the west, the Christian Britons, rallying round the famous Celtic hero, King Arthur, managed to hold the founders of the kingdom of Wessex, or the West Saxons, at bay; but in the end Arthur was slain, probably by the heathen Britons, and gradually many of the surviving Britons were driven either into Cornwall, where until the eighteenth century a Celtic dialect was spoken; into Wales, where the Celtic language is still heard; or into Cumberland, where some shepherds still count their sheep by the Celtic numbers. The Saxons and Frisians came still in wandering bodies; but, according to Bede, the Angles came as a whole nation with their wives and families, and left their old home in Germany a wilderness. This is, perhaps, an exaggeration, but it is in a large measure borne out by the fact that the Angles (as well as the Jutes) have died out as a separate race upon the Continent, while there are still races to-day that boast their descent from the Saxons and Frisians. In Britain the Jutes were confined, probably by the Saxons, almost entirely to Kent, the Hampshire coast, and the Isle of Wight. The Saxons and Frisians settled down in the rest of Southern England, and slowly built up four main kingdoms—*Sussex*, *Wessex* (the West Saxons' kingdom), *Essex* (the East Saxons' kingdom), and *Hwicce* (the kingdom of the *Hwiccas*), which comprised a third of Warwickshire, all Worcestershire, and Gloucestershire east of the Severn. The Angles, arriving later, probably, settled along the east coast, where they founded three kingdoms—*East Anglia* (modern Norfolk, Suffolk, and Cambridgeshire), *Middle Anglia* (modern Huntingdon, Northamptonshire, and East Lincolnshire), and *Lindsey* (North Lincolnshire). Further Anglian settlements were made in the north of England and the Lowlands of Scotland, and two more kingdoms were established—*Bernicia* (the East Lowlands, Northumberland, and Durham) and *Deira* (East Yorkshire)—which afterwards were welded into the single kingdom *Northumbria*. The Midlands became the common battleground of the Northern Angles, the East Angles, and the Saxons and Frisians of the south; and we read in the Anglo-Saxon Chronicle of a terrible slaughter inflicted by Raedwald, King of the East Angles, upon the armies of Æthelfrith, King of Northumbria, upon the banks of the Idle. Finally all these contending tribes were fused into one, and the last great kingdom of the English was set up—*Mercia*, or the kingdom of the (Welsh) Marches.

12. Early Races in Britain

The Britons, whom the English, as we may now call this medley of German tribes, had thus dispossessed of the greater and more fertile portion of the island, were not its original inhabitants. Of the primæval race of "stunted savages" who in the old Stone Age inhabited Britain, then joined to the Continent, scarcely anything is known. Long ages after their time, and before the coming of the Celts, the island was inhabited by Iberians, a dark race akin to early continental peoples, and probably speaking a non-Aryan tongue. (The Picts were perhaps Iberians.) It is suggested that we owe to them the two poetical names for great Britain and Ireland, *Albion* and *Erin*. About the sixth century B.C. these people were conquered by a branch of the Celtic race, known as the *Goidels* or *Gaels*. Some three hundred years later, a second Celtic stream flowed into the country. These people, the *Brythons* or *Britons* (that is, the "clothed" race, from the Celtic *brethyn, a cloth*), were tall and fair-haired. It is thought that they were accompanied on their invasion by members of a Teutonic race, known to Julius Cæsar as the *Belgæ*, whose name survives in *Belgium*, and whose language differs in one or two striking points from the Celtic of the Gaels.[1] These Britons drove the Gaels into the Highlands of Scotland and Wales, and over the sea to Ireland and the Isle of Man, and settled down in the more fertile southern half of the island. There they continued for many generations, devoting their time chiefly to agriculture,

1 Perhaps, the most striking difference is that whilst Gaelic keeps in many words the older k sound, Brythonic (or Cymric) changes it to p. *e.g.* Gaelic *maqri* (seen in *Macgregor*, *Macpherson*) meaning *a boy*, becomes in Welsh *mapi* or *mab* (seen in *Mabinogion*, literally *tales told to the bard's apprentice*, and in *Llewelyn (m)ap Sitsyll*, literally *Llewelyn, son of Sitsyll*).

and keeping up a fairly close intercourse with their kindred in Gaul, whom they even helped against Julius Cæsar and the Romans. They evolved a fairly high standard of civilisation for themselves, and their island was held the headquarters of the Druid-worship, which probably came to them from the aboriginal inhabitants.

In 55 B.C. Julius Cæsar undertook an expedition into Britain, more on a voyage of exploration than of conquest. He returned the following year, defeated the British chief, Cassevilaunus, and received his submission. In the reign of Claudius the Romans resumed (A.D. 44) the conquest of the country, which was completed by Agricola about A.D. 80. From that date onwards until 409 the island was ruled by Roman governors. Cities grew up, of which we have still traces in the names of many of our modern towns, such as *Chester* (from Latin *castra=camp*), *Colchester*, *Gloucester*, *Lincoln* (in which the -coln is the Latin *colonia=colony*, found in *Kōln*, the German form of *Cologne*), *York* (*Eborācum*), and *London* (*Londinium*). Roman roads, which still exist, were made throughout the island; and, under the personal supervision (it is said) of the Emperor Hadrian, the famous Roman wall was built to shut out the northern Gaels. On many English hillsides to-day we may trace the former existence of terraced vineyards laid out in the Italian style, and in the south of England Roman villas with tessellated pavements and frescoed pillars are to be found, often lying far away from towns, in the middle of fields. Latin was the language of the nobles and of the Romanised Britons dwelling in the towns. Christianity had gradually been winning its way in Britain as in other parts of the Roman Empire, and churches and convents had been built. In the north the Roman rule was merely a military occupation; in the south a high state of culture and civilisation was attained. But the Latin language, culture, and Christianity were swept away in the turmoils and invasions of the fifth century. The Britons who were driven to Wales retained (and retain) their old language, and the faith they had adopted from their Roman conquerors still lingered amongst them. Celtic Christianity, surviving also in Scotland and Ireland, became famous in the missionary labours of St. Patrick and St. Columba. Two other names of note are those of Pelagius, the founder of the Pelagian heresy (relating to free-will and baptism) and Gildas, to whose book on the *Conquest and Destruction of Britain* we owe much of our knowledge of the Anglo-Saxon invasions.

It used to be thought that in conquering Britain our English forefathers entirely destroyed the British race in the parts of the island which they dominated. To-day, however, much doubt is cast upon this belief. In the first fury of their conquest, it is true, the English carried on a war of extermination; but as the tide of victory rolled westward this fury died down, and instead of exterminating the Britons, the English enslaved them. Among the Saxon and Frisian pirates of the south there must have been, from the nature of their arrival, a dearth of women to carry on the race, and in time the low-born Saxons or churls would unite themselves with British women. Indeed, in one or two of the Old English poems we find references to "dark-tressed Welshwomen," whose duty it was to bring water from the river and to attend to the house.

13. Celtic Words in English

But though the Celts and Teutons must have come together fairly soon in family life, neither in Old English nor in Modern English have we many Celtic words that we may safely ascribe to this early period; and of the few that we can boast, it is hard to say whether they come to us from our first Welsh mothers or from the Irish missionaries who taught the Northern English Christianity. Perhaps it may be assumed that words of a distinctly domestic character or those denoting natural scenery we owe chiefly to our Welsh mothers, while other words come from the Irish missionaries. Of the Celtic words in our language to-day we may date the following back to the days of the English settlement: *bin* (O. E. *binn*), *dun* (the colour, O. E. *dunn*), *crock* (*a jar*, O. E. *crocca*), *bannock* (*a cake*, O. E. *bannuc*), *down* (*a hill*, O. E. *dūn*), and *combe* (O. E. *cumb*). The word *slough* (O. E. *sloh*) is of Irish origin, and we must therefore owe it to the Irish missionaries. Old English contained one or two other Celtic words that have died out of the language, such as *drȳ* (*a wizard*, the same word as *druid*), *bratt* (*a cloak*, probably Irish), *luh* (*an arm of the sea*, also perhaps of Irish origin), *dalc* (*a brooch*), and *gafeloc* (*a javelin*). But there is one department of the language in which the Celtic element is still very strong. When the English had settled down peaceably in the island, they very naturally still retained the old British names for the outstanding features of the country around them, and to this day the majority of our rivers and hills still go by their Celtic names. The many *Avons*, the Devonshire *Aune*, the *Dove* are all derived from a British word meaning *river* (*cf.* Modern Welsh *afon*, Manx *aon*);

the *Esk*, the *Usk*, and the *Ouse* come from a Celtic word meaning *water*, still to be found in the Scotch *whisky* and the Irish *usquebaugh* (*water of life*); the *Dour*, upon which Dover stands, the *Cheddar*, the falls of *Lodore*, and *Derwentwater*, are from the Celtic word *dwr* (*water*). Among the hills, the *Pennine Chain*, the *Pentlands*, *Ben Nevis*, *Penmaen Mawr* are from the British word *pen* or *ben* (in Gaelic *ken*; cf. *Kenmare* =*the big hill*, the Gaelic form of *Penmaen*), meaning a *hill*; and other hills of Celtic name are the *Mendips*, the *Malvern Hills*, the *Chilterns*, and the *Cheviots*. One curious fact about these names, especially of the rivers, should be noted: whereas in France, where the rivers also take their names from Celtic times, they appear in derivatives from the Latin forms of the Celtic, such as *Seine* from Latin *Sequăna*, *Rhône* from Latin *Rhodănus*, in England they have kept, with the exception of the *Thames*, from the Latin-Celtic form *Tamesis*, far more closely to the original Celtic form, which is in itself a proof of the small hold that the Roman language and civilisation had upon the Britons of the countryside.

When the English arrived in Britain, the Christian religion was still the official religion of its inhabitants, though the Britons generally were still heathen. Beneath the vigorous onslaught of the heathen invaders, Christianity, always weak among the Britons, faded away into Wales, without influencing the English, among whom the old Teutonic worship of Odin and Thor still continued to hold sway. We have still in Modern English a few words that can be traced back to this old heathen religion. First and foremost, the days of the week are all dedicated to heathen deities or objects of worship—*Sunday* to the *Sun*, *Monday* to the *Moon*, *Tuesday* to the war-god *Tiw* or *Tyr*, *Wednesday* to the father of the gods, *Woden* or *Odin*, *Thursday* to the thunder-god *Thor*, *Friday* to the queen of the gods, *Friga*, and *Saturday* to the Roman god *Sătturn*. Again, curiously enough, our names for the two most important of the Christian festivals, *Easter* and *Yuletide*, are of heathen origin. *Easter* (in Old English *Estur*), says Bede, is derived from *Eostra*, the name of a goddess, whose festival was held by the Angles on the Continent just about the time of the Christian Paschal season; and *Yule* comes from an Old English word *Geohol*, meaning a *feast*—in this case the feast that celebrated the close of the year in December. Perhaps, however, the most interesting of our heathen words to-day is the adjective *weird*. In the old Teutonic mythology there were three sister-goddesses or Fates, who spun the life of man—*Urthr* (in Old English *Wyrd*), the goddess of the Past; *Verthandi*, the goddess of the Present; and *Skuld*, the goddess of the Future. In time, the goddesses of the Present and the Future were merged into the goddess of the past, and *Wyrd* came to stand for Death or Destiny, and in Old English Christian poems it even stands for God ("The *Wyrd* is stronger, the Lord is mightier than any man's thought"). To-day the old meaning of fate is still retained in such Scotch expressions as "to dree his weird" or "'tis a weary weird that lies before him," and to a certain extent in Shakespeare's expression, "the weird sisters," in Macbeth; but in everyday English it has been degraded into meaning no more than something mysterious or uncanny, or even novel.

14. The Christian Missionaries and what they did for the Language

The conquest of Britain is supposed to have occupied about one hundred years (450–547), and during that time the English remained obstinately hostile to Christianity. When Æthelfrith, King of Northumbria, captured the Roman city of Chester, he haled all the monks out of their monasteries and slaughtered them as "black-robed magicians." But when they had settled down upon the land as its lords and masters, the English showed themselves surprisingly amenable to foreign influences, and above all to the teaching of Christianity. The first missionary to arrive in the island was a Frank named Luidhard, but it was not until Augustine, the envoy of Pope Gregory the Great, landed in Kent in 597 that Christianity made its definite entry into England. Through the intervention of the Christian Queen Bertha, Augustine was received with courtesy by the Jutish King Ethelbert of Kent, and was allowed to set up a church at Canterbury. Thence Christianity spread over Kent, and from Kent into Wessex, and along the east coast as far as Northumbria, with surprising swiftness. In the north, however, it received a temporary check, when Penda, the heathen king of the Mercians, overthrew the Northumbrian kingdom and drove out Paulinus, the Christian bishop. But in 625 Christianity returned once more to the north, brought this time not by Roman scholars and ecclesiastics like Augustine and his followers, but by simple Irish missionaries under the leadership of Aidan, who had crossed over the border from Scotland and the island of Iona. One of the very first and greatest benefits that we owe to these Irish missionaries was the Old English

alphabet and handwriting. The cumbrous old heathen runes were discarded in favour of a Celto-Latin alphabet of eighteen letters:

a b c d e f g h i ... l m n o p ... r s t u.

To these eighteen symbols the Anglo-Saxons, at various periods, added eight other symbols. They retained two of their runic letters—*Thorn*, written þ, for the sound of th (as in *think*), and *Wynn*, written ƿ, for the sound of w; for the sound of th in *brother*[1] they crossed the Celto-Latin d, usually written in the form ð; for the sound of a in *man* (short) and *fare* (long) they invented the letter æ; for the hard sound of c they borrowed the letter k from Norse,[2] and from the Latin alphabet (and through it from the Greek) they borrowed the letters x, y, and z, y not having the sound of modern y, but of the ü in German *glück* and *grün*.[3] In the twelfth century the earlier form of g, written ȝ, was revived, when the letter was to be sounded either as gh or as y (consonant). This aspirated g was called *yok*. It came also to be used instead of h in some cases. Thus *cniht* became *knizt*. But ȝ began to go out of use in the fourteenth century.

No sooner had the English received the means of writing than they began to pour forth a remarkable literature. In the eighth century the kingdom of Northumbria could boast poets and scholars who were not to be equalled in force and imagination or in erudition until the days of Chaucer and Wyclif. We need only mention here the nameless author of *Beowulf* (written about 700), the oldest and one of the finest of all the Teutonic epics, dealing with legends that the Angles had brought with them from the Continent; *Caedmon*, whose poems, famous in their own day and probably mirrored in the Old Saxon poem of the *Heliand*, have come down to us in a modernised and fragmentary form; *Cynewulf*, who has left us four fragmentary epics; *Bede*, one of the greatest of medieval scholars; and *Alcuin*, the friend of Charlemagne and his coadjutor in educational reform—to show that Northumbria, in the early middle ages, was worthy to rank with Ireland as a focus of European culture.

After their arrival in Britain, the only word coming from the Latin dialect of Britain that the English appear to have added to their language was the word *ceaster* (from the Latin *castra, a camp*, now lost except in place-names such as *Manchester, Tadcaster*), which is found in *Beowulf* with the meaning of *castle*. But when once they had embraced the Christian faith, they came into touch with the civilisation and the literature that had risen up in Europe under Christian influences, and their language was enriched by close upon four hundred new words borrowed from Latin to express the new ideas that they had learnt. Many of these words have not survived until the present day. The Old English word *predician*, for instance, from the Latin *prædicare*, has given way to *preach*, a derivative of the same word, but coming to us through the French *prêcher;* while the word *filosofe*, used by King Alfred in one of his books, disappeared entirely after the Norman Conquest, and has now been replaced by *philosopher*. Of the Latin words, however, in the modern language which may be dated back to this period, most are ecclesiastical terms, which came to Latin from Greek, the language of the New Testament and the early Christian writers; others are the names of plants and flowers, which were used in those days for their medicinal properties; others are names of a domestic character, and there are a few of miscellaneous meanings.

(1) Ecclesiastical terms:

Mod. E. *alms*	O. E. *ælmesse*	Lat. *eleëmosyna*	Gk. *eleëmosunē* = pity
anthem	*antefn*	*antiphona*	*antiphona*
bishop	*biscop*	*episcopus*	*episkopos* = overseer
cowl	*cúgele*	*cucullus*	
creed	*creda*	*credo* = I believe	
devil	*déofol*	*diabolus*	Gk. *diabolos* = slanderer
martyr	*martyr*	*martyr*	*martur* = witness
mass	*mæsse*	(*ite*) *missa* (*est*)[1]	
monk	*munuc*	*monachus*	Gk. *monachos* = alone
minster	*mynster*	*monasterium*	from Gk. *monos* = alone
priest	*préost*	*presbyter*	Gk. *presbuteros* = elder
school	*scōlu*	*schola*	*scholē* = leisure

[1] Between vowels in the middle of words O. E. *th* always had this voiced sound; in the beginning and end of words it was voiceless, as in *think*. In time þ and ð came to be used indiscriminately for both sounds. It should be noted that the later confounding of þ with y, because of their resemblance in black letter, led to the mistaken idea that *ye* was O. E. for *the*. But it never was so. þ was retained until Chaucer's time but ƿ (wynn) and ð went out of use in the thirteenth century.

[2] In O. E. c had the hard sound of k (never the modern sound in *city*), but before the vowels e, i, ī, æ, ǣ, ea, eo, ēo, and in monsyllables after i or r, it came to have the sound of modern ch (*cf.* O. E. *cirice* = Mod. E. *church*, O. E. *dic* = Mod. E. *ditch*). Hence the need for a distinctive letter like k for the hard sound of c in O. E. *cyning* (Mod. E. *king*).

[3] To pronounce Ger. *glück* and *grün*, try to pronounce English *glick* and *green* with lips rounded for the vowel sounds.

[1] "Go! (the congregation) is sent away"—the closing words of the service. (This derivation has recently been questioned.)

(2) Names of flowers and plants:

Mod. E.	O. E.	Lat.
beet (root)	*bete*	*beta*
betony	*betonice*	*betonica*
cole (wort)	*cawel*	*caulis*
fennel	*finol*	*fœniculum* (diminutive of *fœnum*)
lily	*lilie*	*lilium*
mallow	*mealwe*	*malva*
poppy	*popaeg*	*papaver*
rose	*rose*	*rosa*
rush	*rysc*	*ruscus*

(3) Domestic words:

Mod. E.	O. E.	Lat.
cook	*coc*	*coquus*
cup	*cuppe*	*cuppa*
dish	*disc*	*discus*=a quoit, platter
fork	*forc*	*furca*
kettle	*cetel*	*catillus*=a small bowl
kiln	*cylene*	*culina*=kitchen
kitchen	*cycene*	*coquina*=cook-shop
pan	*panne*	*patina* (doubtful)

(4) Miscellaneous:

Mod. E.	O. E.	Lat.
anchor	*ancor*	*ancora*
castle	*castel*	*castellum* (diminutive of *castrum*)
chalk	*ceale*	*calx*
offer (verb)	*offrian*	*offerre*
turn (verb)	*tyrnan*	*tornare*

15. The Term "Anglo-Saxon"

Before we pass to the next period in the history of the language, something should be said of the term "Anglo-Saxon," which we have occasionally employed, but the use of which has been much debated. It has long been used to denote the Teutonic tribes which came to England in the fifth and sixth centuries. When we speak of "Anglo-Saxons" we mean people of that stock. But, as applied to *language*, the term is considered by many scholars to be a misleading one, which would have been correct only if all the settlers had spoken the same dialect. This, as we have seen, was not the fact. Four chief dialects were spoken—Anglian in Northumbria, another Anglian dialect in Mercia (the Midlands), Saxon in Wessex, and Jutish in Kent. Most of the literature which has come down to us from early times is in the Wessex dialect, and it was to this that the name Anglo-Saxon was given by scholars in the seventeenth century. But the parent of Modern English is the Mercian dialect, not that of the West Saxons; so of late years the term Old English has generally been preferred to Anglo-Saxon. It is to be noted that in the eighth century, Bede, a Northumbrian, describes Saxons and Angles by one name, "Angli" ("English"). King Alfred, in the circular letter prefixed to the *Pastoral Care*, advises that all freemen's sons be set to learning "until such time as they can interpret English writing well," and states that he has undertaken "to render into English the book known in Latin as *Pastoralis*." At the very beginning of the preface to the *English* (sometimes called the "Anglo-Saxon") *Chronicle*, the compilation of the early portions of which was superintended by Alfred, we read: "In this island there are five languages—English, British, Scotch, Pictish, and Latin." A century later Ælfric (in his *Grammar*) writes: "I, Ælfric, have attempted to translate this little book into English speech." So to call the language "English," even in its earliest forms, is not a new fashion, but a return to old ways. All the same, it is suggested that the term "Anglo-Saxon" may still be of service to distinguish the English from the continental dialects of the mother tongue.

16. The Later Stages of Development in the Language

Different suggestions have been made by competent authorities as to the best way of marking the stages through which the language has passed. Whatever division be adopted, it has to be borne in mind that the dates given can be approximate only, since languages do not change suddenly. This caution being observed, we may say that Old English (which ended with the last of the contemporary English chronicles, about 1154, the date of the death of Stephen) was followed by Middle (or Early and Middle) English (1154–1500), and this again by Modern English.

The resemblances of Old English to Modern German have already been pointed out (Sections 5 *seq.*). Some other points characteristic of Old English may be noted here:

(i.) The infinitive of verbs ended in -an, and the sign *to* was not in use except for the dative of the infinitive—a form still preserved in such phrases as "a house to let," "something to eat," "logs to roll," "not much to see." The present participle ended in -ende (in the north -ande); the plural of the present indicative ended in -ath for all three persons; in the perfect tense the plural ending was -on. There was no future tense; the work of the future was done by the present tense. We still say "He crosses to Ireland to-morrow."

(ii.) The vocabulary comprised a large number of words which have since become obsolete, their places having in most cases been taken by other words borrowed directly or indirectly from Latin. Such are: *here*=*army* (French *armée*, Latin *armata* [*acies*]),

lic[1]=*corpse* (French *corps*, Latin *corpus*), *waestm*=*fruit* (French *fruit*, Latin *fructus*), &c.

(iii.) The orthography often differed considerably from that of Modern English, even in words which are obviously identical. Thus Old English *hrēod*=*reed*; *hwæt*=*what*; *rēc* or *rēac*=*reek* (*smoke*); *lēoht*=*light*; *heofon*=*heaven*; *hālig*=*holy*; *wyrhta*=*wright* (i.e. *maker*), as in *wheel-wright*. Such differences sometimes represent dialectical variations which may still be traced in provincial English.

With regard to words which still maintain substantially their old form, changes have come about chiefly in the *endings*, of which Old English had a much greater variety than we have. In the intermediate time they were all reduced to -e, and then became lost altogether. The following are examples:

O. E.	Mid. E.	Mod. E.
leornian	lernen	learn
sunu	suné	son
sunnē	sunné	sun
mona	moné	moon
nama	namé	name
stanas	stonés	stones
withutan	withuté	without

But the final -e was long in disappearing; it was retained for many words until the seventeenth century (see the extract (p. 24) from Peacham's *Compleat Gentleman*).

17. Early and Middle English

Although the term "Middle English" is generally used to describe the whole period from about 1150 to 1500, there is advantage in subdivision, giving the name Early English to the portion ending with 1300, and restricting the term Middle English to the next two hundred years.

The great characteristic of the period as a whole is the blending of Norman-French with English. The Norman Conquest had made French the language of the court, of the upper classes, and of the courts of law. In grammar schools the pupils had to turn their Latin not into English but into French, and French was the medium for the general affairs of the nation. (The usage thus introduced survives in the formulas still employed when the royal assent is given or refused to Bills in Parliament: "Le Roi le veult," "Le Roi s'avisera.") But in the nation as a whole the change was slow. The mass of the people would not give up their native language, and not until more than a century after the conquest was the common speech much influenced by Norman-French. The influence was still in operation two hundred years later, for John de Trevisa, writing in 1387, says that the country people "fondeth [*i.e.* try] with great bysynes for to speke Freynsch for to be more y-told of." But they did not always succeed very well, for there was a proverb which ran, "Jack would be a gentleman if he could speak French." Moreover, reaction had already set in: the wars with France had tended to discourage the use of the French language; the upper classes were speaking English; and in 1362 Edward III had given assent to an Act of Parliament allowing English to be used instead of Norman-French. Trevisa tells us that, in the year 1385, "in al the gramer scoles of Engelond children leveth Freynsch, and construeth and turneth on Englysch." Large numbers of Norman-French words had by this time been taken up into the vocabulary, the bulk of them after A.D. 1300. The gain was great. Was there any loss to be set against it? It has sometimes been argued that, after the introduction of Norman-French, the English language lost the power which it had formerly possessed of forming compounds, and that "ready-made French or Latin words usurped the place of the home-grown English compound." Meiklejohn gives the following as illustrations:

> *Despair* for *wanhope*, *arithmetic* for *rime-craft*, *suspicion* for *wantrust*, *treasure* for *gold-hoard*, *agriculture* for *earth-tilth*, *disciple* for *learning-knight*, *residence* for *wonstead*, *library* for *book-hoard*.

Nesfield, on the other hand, argues that it is "a pure fallacy" to say that our language has lost the power of forming new compounds, and instances Tennyson's *proxy-wedded*, *crimson-circled*, *slow-arching*, *hundred-throated*, &c. We have less occasion to make compounds, because our language has received so many additions that the words we need are generally at hand for us. If they are not, we make them, as our fathers did. *Auto-car* and *auto-mobile*, *aero-plane* and *hydro-plane*, are among the latest examples, and, though hybrids, are otherwise unobjectionable. The appalling compound *Picture-drome* is an illustration of what should be avoided. It appears to be based on *Hippo-drome*, which is literally *a place where horses run races* (i.e. *a circus*), though it is now wrongly used to describe some places of entertainment where there are no horses, and where they could not run any distance if there were. But *picture-drome* is not only an ugly hybrid; in connection with *pictures* the syllable *drome* ceases to

[1] *Lic* is preserved in *lych*-gate.

have any sense at all, unless it be suggested that the pictures run races by aid of the machinery! The late Rev. William Barnes, the Dorsetshire poet, was very insistent that English compounds should take the place of foreign words, urging, for example, the substitution of *wheel-saddle* for *bicycle*, and *folk-wain* for *omnibus*.

Other characteristics of the Early and Middle English period were these: The inflexional system of the language, especially in nouns and adjectives, gradually broke down. Adjectives still made their plural in -e, but as early as A.D. 1300 Robert of Gloucester has adjectives in the singular (following prepositions) without inflexion (see in the extract (p. 21), "wiþoute long tarȝinge"). The indefinite article was introduced. The definite article, which had been (for the three genders) *se, seo, thæt*, became *the, theo* or *tha, the*. The possessive in s became general. The French plural in -es took the place of the English plural in -en. Um, the ending of the dative plural, became -e or -en. (The -um is preserved, in the form of -om, in *seldom*—i.e. *at few times*—and *whilom*, already referred to, Section 5.) The gender of nouns fell into confusion and began to follow the sex. The -an of the infinitive became -en, and sometimes even the -e was dropped; and *to*, formerly limited to the dative form of the infinitive, became the usual prefix, except after a few verbs, such as *bid, see, hear*. (We still keep this distinction, saying, *e.g.*, "I bade him go," but "I urged him *to* return.") The present participle in -ing made its appearance about the year 1300. *Shall* and *will* began to be used as auxiliaries for the future tense. Chaucer still has the imperative plural in -eth ("Riseth up, and stondeth by me"), but it has disappeared a century later. By the end of the Middle English period rhyming verse had almost entirely taken the place of the old alliterative and accentual poetry.

The time of most rapid alteration and development in English during its long history was probably that of William Caxton, who, writing in 1490 at the age of eighty, says that he cannot understand the books written when he was a boy.

18. Illustrations of Early and Middle English

A few illustrations, taken as far as possible in chronological order, will show the gradual dropping of endings and duplications, the approximation of the language to its modern forms, and to some extent differences of dialect.

I. From the end of *The English Chronicle*, A.D. 1154 (Southern Dialect):

Original	*Translation*
On this gaer waerd the king Stephen ded and bebyried ther his wif and his sune waeron bebyried at Fauresfeld. Thaet minstre hi makeden. Tha the king was ded, tha was the eorl beionde sae and ne durste nan man don other bute god for the micel eie of him. Tha he to Englelande come tha was he underfangen mid micel wortscipe and to king bletcaed in Lundene on the Sunnendaei beforen mid-winter daei.	In this year the king Stephen died and was buried where his wife and his son were buried at Fauresfield. That minster they made. When the king was dead then was the earl beyond sea, and not durst no man do other but good for the mickle (great) awe of him. When he to England came then was he undertaken (received) with mickle worship and to king blessed (consecrated as king) in London on the Sunday before mid-winter day.

II. From Layamon's *Brut*. (Layamon was a priest who lived on the banks of the Severn during the latter half of the twelfth century. The passage quoted may be dated, approximately, 1180):

Original	*Translation*
To niht a mine slepe	At night in my sleep
Their ich laei on bure,	Where I lay in bower,
Me imaette a sweuen;	I dreamt a dream;
Ther uore ich full sari aem.	Therefore I full sorry am.
Me imette that mon me hof	I dreamt that men lifted me
Uppen ane halle.	Up on a hall.
Tha halle ich gon bestriden,	The hall I gan bestride,
Swulc ich wolde riden;	As if I would ride;
Alle tha lond tha ich ah	All the lands that I owned
Alle ich ther ouer sah.	All I there oversaw.
And Walwain sat biuoren me;	And Walwain sat before me;
Mi sweord he bar an honde.	My sword he bare in hand.

III. From the *Ormulum*, a metrical paraphrase of part of the New Testament. It is believed to have been written by Ormin or Orm, a canon of the order of St. Augustine at Durham, or Elsham, about A.D. 1200. "The language seems to point to North Lincolnshire as the author's native district" (*Encyclopædia Britannica*). It is remarkable as being written almost entirely in Old English words, having none from Norman-French and very few from Latin. It is further remarkable for its duplication of consonants after short vowels. This seems to have been a plan of Orm's own.

Original	*Translation*
And whase wilenn shall thiss boc	And whoso shall desire this book
Efft otherr sithe writenn,	Hereafter to copy,
Himm bidde icc that het write rihht,	Him bid I that he write it right,
Swa summ thiss boc himm taecheþþ.	So as this book him teacheth.

Comparing the two writers, Professor Toller (*History of the English Language*)

says: "In the language of Layamon we are still close to the Old English grammar; in the language of Orm we are already close to the Modern English grammar." And he adds that Orm "shows himself to have been to a remarkable degree concerned for linguistic accuracy."

IV. From the *Ancren Riwle—i.e.* "The Rule for Nuns or Anchoresses" (Southern Dialect, about 1210):

Original	*Translation*
ȝe, mine leove sustren, ne schulen habben no best, bute kat one. Ancre þet haveð eihte þuncheð bet husewif, ase Marthe was, þen ancre: ne none-weis ne mei heo beon Marie mid griðfulnesse of heorte. Wat Crist, þis is lodlich þing hwon me makeð mone in tune of ancre eihte. þauh, ȝif eni mot nede habben ku, loke þet heo none monne ne eilie ne ne hermie: ne þet hire þouht ne beo nout þeron ivestned. Ancre ne ouh nout to habben no þing þet drawe utward hire heorte.	Ye, my dear sisters, not shall have no beast but (a) cat alone. A nun that hath property [or cattle] seemeth rather a housewife as Martha was, than a nun: not any[none]-wise can she be Mary, with peacefulness of heart. Christ knows this is (a) loathly thing when they complain [make moan] in (the) town of nuns' property [or cattle]. Nevertheless, if any must needs have (a) cow, let her look that she no man annoys not nor harms not; and that her thought be not thereon fastened. A nun ought not to have nothing that may draw outward her heart.

V. The earliest English song (with music, A.D. 1250):

Original	*Translation*
Sumer is i-cumen in, Lhude sing, cuccu: Groweth sed, and bloweth med. And springeth the wude nu. Sing cuccu, cuccu.	Summer is come in, Loud sing, cuckoo: Groweth seed and bloweth meed, And springeth the wood now. Sing cuckoo, cuckoo.
Awe bleteth after lombe, Lhouth after calue cu; Bulluc sterteth, bucke verteth; Murie sing, cuccu, Cuccu, cuccu. Wel singes thu, cuccu; Ne swik thu nauer nu, Sing cuccu nu, Sing cuccu.	Ewe bleateth after lamb, Loweth after calf (the) cow, Bullock leapeth, buck verteth; Merrily sing, cuckoo, Cuckoo, cuckoo. Well singest thou, cuckoo; Nor cease thou never now, Sing cuckoo now, Sing cuckoo.

VI. From the proclamation summoning Parliament issued by Henry III (A.D. 1258):

Original	*Translation*
thurg Godes fultume king on Engleneloande . . . to all hise halde ilaerde and ileawede on Huntendon schir. Thaet witen ge wel alle that we willen and unnen thaet thaet ure raedesmen alle other the moare deal of heom thaet beoth ichosen thurg us and thurg thaet loandes folk on ure kuneriche, habbeth idon and schullen don in the worthnesse of Gode and on ure treowthe for the freme of the loande thurg the besigte of than to foreniseide redesmen, beo stedefaest and ilestinde in alle thinge a buten[1] aende.	through God's grace King in England . . . to all his lieges, learned and lewd i.e. unlearned (=cleric and lay) in Huntingdonshire. This know ye well all that we will and grant that what our councillors all or the more part of them who are chosen by us and by that land's people in our kingdom, have done and shall do to the honour of God and in allegiance to us for the good of the land by the ordinance of the aforesaid councillors, be steadfast and lasting in all things without end.

VII. From "The Proverbs of Hendyng," dating from the close of the thirteenth century, and of Southern origin:

Original	*Translation*
Wis mon holt is wordes ynne; For he nul no gle bygynne Ere he have tempred is pype. Sot is sot, and that is sene; For he wol speke wordes grene Er then hue buen rype. "Sottes bolt is sone shote," Quoth Hendyng.	A wise man holds his words in; For he will no song begin Ere he have tuned his pipe. A fool's a fool, and that is seen, For he will speak words [while they are]green Ere than they be ripe. "A fool's bolt is soon shot," Quoth Hendyng.

Note here the double negative *nul* (=*not will*), *no*; *is*=*his*; *hue*=*they*; *buen*=*be*.

VIII. From *Robert of Gloucester* (fl. 1260–1300), who was the author or continuator of the *Chronicle* bearing his name. His dialect was that of Gloucestershire. The date of writing cannot have been earlier than 1297. Our extract is from his account of William Rufus.

"Willam þe rede King anon · so he adde tiþing
William the red King, immediately that he had tidings
Of is fader deþe · he let him crouni King
Of his father's death, he had himself crowned King.
Biuore Misselmasse he was icrouned · þre dawes and namm[o] ·
Before Michaelmas he was crowned, three days and no more ·
Of þe erchebissop of Kanterbury · lanfrence þat was þo ·
By the Archbishop of Canterbury, Lanfranc that was then ·
At Westminstre it was ido · wiþoute long taȝinge.
At Westminster it was done, without long tarrying.
Vor it was noȝt fourtene niȝt · after is fader buriinge.
For it was not fourteen nights [a fortnight] after his father's burying.

[1] In Lancashire 'bout (=without) is still used.

He sende anon as quicliche · as he miȝte is sonde,
He sent immediately as quickly as he could his message,
Holde oþes þat men him suore · thoru al engelonde,
To hold [*i.e.* keep] oaths that men swore to him through all England,
Vor of is eldore broþer · he was euere in doute.
For of his elder brother he was ever in fear."

Robert of Gloucester was one of the last writers of Early English.

IX. From *Robert Mannyng* (Robert de Brunne) of Bourne, in Lincolnshire, who lived from about 1265 to 1340, and was an inmate (probably as a lay-brother) of the house of the Gilbertine canons at Sempringham. His chief works were *Handlyng Synne* (Manual of Sins), from the prologue of which we quote, and a *Chronicle of England.*

" Fadyr, and sone, and holy goste,
þat art o god of myȝtēs moste,
At þy wurschyp shul we beygynn
To shame þe fende and shew our synne;
Synne to shewē, vs to frame,
God to wurschyp, þe fende to shame.
Shameful synne ys gode to lete,
Al þat men do, boþe smale and grete."

" Father, and Son, and Holy Ghost,
That art one God of highest might,
At Thy worship (*i.e.* to worship Thee) we will begin,
To shame the fiend and show our sin;
Sin to show, us to put right,
God to worship, the fiend to shame.
Shameful sin it is good to forsake,
All that men do, both small and great."

Mannyng marks the transition from Early to Middle English, and from that point of view the importance of what he has left us is admittedly great. He used many more words of French origin than his predecessors, and was one of those who helped to make the East Mercian dialect the parent of our Modern English.

X. "The Vision of William concerning Piers the Plowman" is one of the greatest treasures of our literature. It is generally assigned to a "William Langland" (*c.* 1332–*c.* 1400). It exists in three texts, known as A, B, and C, which are respectively dated by competent scholars about 1362, 1377, and 1393. There is good reason to believe that the two earlier texts (A and B) are by the same author; but considerable doubt exists as to C. Our illustration is taken from the passage which tells of the marriage of Meed (earthly reward), the daughter of Favel (flattery), to Falsehood. The translation is here combined with the original:

" Witen all and witnessen that wonen here on earth (*i.e.* Know all and bear witness (all) that dwell, &c.)
That Meed is y-married more for her richesse
Than for holiness or hendeness (*i.e.* courtesy) or for high kind.
Falseness is fain of her (*i.e.* rejoices in her), for he wot her (knows her to be) rich.
And Favel hath with false speech feoffed them (dowered them with the gift) by this letter
To be Princes of Pride, and poverty to despise,
To backbiten and to boasten and bear false witness,
To scornie and to scoldé, slanders to make
Both unbuxom (unyielding) and bold, to break the ten hests (commandments)."

The number of words familiar to us in this passage is striking. Very few have entirely gone out of use. We retain *hest* (*commandment*) in the form *behest.*

XI. *John Wyclif* (b. 1324) completed his translation of the Bible from the Vulgate (the Latin version which the Church of Rome accepts as authoritative) shortly before his death in 1384. It is not difficult to understand, though it is less modern than Chaucer, and follows the Latin idioms. Here is St. John v. 1–4:

" After þis þing was a feest day of jewis / and Ihc̄ (Jesus) wente into irlm̄ (Jerusalem) / forsoþe in irlm̄ is a stondynge water of beestis · þat in ebrewe is namyde bethsayda · hauyng fyue (5) litil ȝatis (little gates) / in þis lay a greet multitude of langewischynge men · blynde & crokide · drie (withered) · abydynge þe styrynge of þe water / forsoþe þe aungel of þe lorde aftir tyme came doune into þe stondynge water: and þe water was mouede / and he þat first came doune in þe cesterne · after þe mouynge of þe water: was made hool · of what sekenesse he was holden."

With Wyclif at this point may be compared William Tyndal, whose translation, made direct from the Greek, was about 140 years later (*i.e.* in the Modern English period), and became the basis of our own Authorised and Revised Versions. The passage is from St. Mark xv. 3–10:

" And the hye prestes accused him off many thynges. Pylate axed him agayne, sayinge, Answerest thou nothynge? Beholde, how many thinges they lay unto thy charge. Jesus yett answered never a worde, so that Pilate merveled. Att the feast Pilate was wont to delyvre att their pleasure a presoner, whomsoeuer they wolde desyre. And there was one named Barrabas which lay bounde with them that caused insurrection, and in the insurrection committed murther. And the people called unto hym, and

began to desyre off hym, according as he had ever done unto them. Pylate answered them and sayd, Wyll ye that I loose unto you the Kynge off the Jewes? For he knew, that the hye prestes had delyvered hym of envy."

XII. From Geoffrey Chaucer's "Monk's Tale" in the *Canterbury Tales*. The date of Chaucer's birth is unknown, and has been variously placed between 1328 and 1340. He died in 1400. The passage is about Nero and Seneca.

"In yowthe a maister hadde this emperour,
To teach hym letterure and curteisye,—
For of moralitee he was the flour,
As in his tymé, but if bookés lye;
And whil this maister hadde of him maistrye,
He makéd hym so konnyng and so sowple,
That longé tyme it was er tirannye,
Or any vicé, dorste on hym uncowple."

Here, as in Chaucer generally, there is little that is unintelligible to the modern reader. *Letterure = literature; but if = unless.* Note the spelling of *flour* (after the French *fleur*) and the rhyme with *emperour.*

XIII. From the end of Sir Thomas Malory's *Le Morte Darthur* (1469), printed by Caxton in 1485. (The ghost of Gawaine appears):

"And whan Kynge Arthur sawe hym, thenne he said, 'Welcome, my systers sone; I wende thou haddest ben dede, and now I see the on lyue, moche am I beholdynge unto almyghty Jhesu. O fayre neuewe, what ben these ladyes that hydder be come with you?' 'Sir,' said Sir Gawayne, 'alle these ben ladyes for whome I haue foughten whenne I was man lyuynge, and alle these are tho, that I did batail for in ryghteous quarel, and god hath gyuen hem that grace at their grete prayer, by cause I dyd bataille for hem, that they shold brynge me hydder unto you.'"

Among the noticeable points are the uncertain spelling—*whan* and *whenne, batail* and *bataille,* &c.; *wende = thought, on lyue = alive, ben = been* and *ben = are, tho = those, hem = them, by cause = because, man lyuynge = a living man.*

19. Illustrations of the First Stages of Modern English

I. Roger Ascham (1515–1568), tutor to Queen Elizabeth, and author in his later years of *The Scholemaster*, gives us the following passage:

"And thus the children, kept vp in Gods feare, and preserued by his grace, finding paine in ill doing, and pleasure in well studiyng, shold easelie be brought to honestie of life, and perfitenes of learning, the onelie marke, that good and wise fathers do wishe and labour, that their children, shold most buselie, and carefullie shot at."

Ascham thought very poorly of English as a language compared with Latin and Greek. "Euerything is so excellently done in them," he says, "that none can do better. In the Englysh tonge contrary, euery thinge in a manner so meanly, both for the matter and handelynge, that no man can do worse." Yet, as the extract first given shows, he himself wrote simple and effective English.

II. From "The Faërie Queene" of Edmund Spenser (1552-99), Book I:

"Then freshly up arose the doughty knight,
All healed of his hurts and woundes wide,
And did himselfe to battaile ready dight:
Whose early foe awaiting him beside
To have devoured, so soone as day he spyde,
When now he saw himselfe so freshly reare,
As if late fight had nought him damnifyde,
He woxe dismaid, and gan his fate to feare:
Nathlesse with wonted rage he him advanced neare."

Reference has already been made (Section 8) to Spenser's deliberately archaic style. But he is not really hard to understand; and in the passage given above there is little that needs explanation. "And did himself to battaile ready dight" means "And himself did make ready for battle." The next three lines are of unusual grammatical construction, but their meaning is plain.

III. Sir Philip Sidney (1554–1586), young as he was when he died, and as a prose-writer perhaps over elaborate, yet left his mark on English literature, especially in the series of sonnets entitled "Astrophel and Stella," from which we quote:

"This night, while sleepe begins with heauy wings
To hatch mine eyes, and that vnbitted thought
Doth fall to stray, and my chiefe powres are brought
To leaue the scepter of all subiect things;
The first that straight my fancies errour brings
Vnto my mind is Stella's image, wrought
By Loue's owne selfe, but with so curious drought
That she, methinks, not onely shines but sings.
I start, looke, hearke; but what in closde-vp sence
Was held, in opend sense it flies away,
Leauing me nought but wayling eloquence.
I, seeing better sights in sight's decay,
Cald it anew, and wooèd Sleepe againe;
But him, her host, that vnkind guest had slaine."

Here, as in Peacham (next extract), a final -e is often found. But it had ceased to be pronounced. Note *hatch = close; unbitted,* where we should say *unbridled; errour = wandering* (so used also by Tennyson); *drought = draught* (as in *draughtsman*), *delineation; cald = called.*

IV. Henry Peacham (?1557–?1643), graduate of Cambridge, schoolmaster, artist, musician, and man of letters, published in 1622 *The Compleat Gentleman*, from which we quote:

"Of English Poets of our owne Nation esteem Sir *Geoffrey Chaucer* the father; although the stile for the antiquitie may distast you, yet as vnder a bitter and rough rinde there lyeth a delicate kernell of conceit and sweete inuention. What Examples, Similitudes, Times, Places, and aboue all, Persons with their speeches and attributes, doe, as in his *Canterburie-tales*, like these threds of gold the rich *Arras*, beautifie his works quite thorough. And albeit diuers of his workes are but meerely translations out of *Latine* and *French*, yet he hath handled them so artificially that thereby he hath made them his owne, as his *Troilus and Cressid*. . . . Hee was a good Diuine, and saw in those times without his spectacles, as may appear by the Plough-man and the Parson's tale; withall an excellent Mathematician, as plainly appeareth by his discourse of the Astrolabe to his little sonne *Lewes*. In briefe, account him among the best of your English bookes in your librarie."

Distast(e) is now seldom used as a verb, but generally as a noun. *Conceit* is used in the sense of *fancy* or *imagination*. Sometimes, as in the quotation from Sir Philip Sidney at the end of this chapter, it means *thought* simply. *Thorough=through. So artificially=with such art.*

V. An extract from the prose of John Milton (1608–1674) maybringourillustrations to a close. It is from the *Areopagitica* (1644), his magnificent vindication of "unlicensed printing"—*i.e.* the liberty of the press.

"And what if the author shall be one so copious of fancie, as to have many things well worth the adding, come into his mind after licencing, while the book is yet under the Presse, which not seldom happ'ns to the best and diligentest writers. The Printer dares not go beyond his licenc't copy; so often then must the author trudge to his leavgiver, that those his new insertions may be viewed; and many a jaunt will be made, ere that licencer, for it must be the same man, can either be found, or found at leisure; mean while either the Presse must stand still, which is no small damage, or the author loose his accuratest thoughts, and send the book forth wors than he had made it, which to a diligent writer is the greatest melancholy and vexation that can befall."

Milton's prose style was by no means always so plain and modern as this; but such a passage shows with what a combination of simplicity and vigour he could write.

20. Conclusion

In the various extracts just given from writers ranging over four hundred years, the original spelling has in all cases been followed. It has to be borne in mind that for popular use many books (including the A. V. of 1611 and Shakespeare) are printed to-day with modernised spelling. Examples of the older forms might, of course, be multiplied indefinitely; but the illustrations given must suffice, since we could not survey the whole field of English literature. Examples of various kinds from Shakespeare are so numerous in other portions of this book that they are not given here; and it is not necessary in a book of this scope to carry a detailed history of the language further than the middle of the seventeenth century, as we are then well within the Modern English period. Subsequent changes are of small importance compared with those which we have passed in review. As time goes on, a few words change their meaning or drop out of use; many new ones find a hospitable welcome, which some of them do not deserve; and phrases take a somewhat different turn. Happily the general tendency of the language is towards simplicity and directness; and although there is much slipshod writing, it is not for lack of good examples—plain, or winning, or stately—that we behave disrespectfully to our mother-tongue and our great inheritance in it. However far our own efforts at composition fall short of what they might be, we must not blame the English language, but may say with Sir Philip Sidney that, "for the uttering sweetly and properly the conceit [conceptions] of the mind, which is the end of speech, *that* English hath equally with any other tongue in the world."

CHAPTER II

ENGLISH PHILOLOGY

I. Phonology: General Principles

Phonology, as the term implies, deals with the sounds of language, and the study of English phonology consists, first, of a description of the sounds of English and, secondly, of an account of the different changes these sounds have undergone from the earliest stages of the language till the present day. In addition it will be neces-

sary to discuss certain relations between the sounds of English, which owe their origin to happenings which date back even beyond the earliest period of our language.

The first important point to be noticed in dealing with the sounds of English is that it *is* the sounds of the language we are discussing, and not merely the letters. Most people whose acquaintance with language is chiefly and of necessity through the medium of literature, tend unconsciously to think of language always as a thing which is written down on paper or printed in books. They think of language as composed of words and letters, and forget that such words and letters are only real in so far as they represent something that is spoken. Before studying the science of phonology or of philology in general, it is essential to realise this difference between the written and the spoken language, and to think and speak of language in terms of sounds and not of letters.

Spoken language is continually changing and developing; written language is sometimes altered as a consequence of such changes in the spoken language, but more often it becomes fixed and stereotyped, and can no longer be trusted as a guide to the sounds of the language. Hence one must turn to the spoken language as a basis for one's study of such sounds.

This is especially the case in English, where the written language has changed very little in the last three or four centuries, though during the same period far-reaching changes have taken place in the spoken language. Even the language which became fixed in this way was not an adequate or consistent medium of representing the spoken tongue. It is true that in some cases, this helps to throw light on certain problems in the phonology of English, but on the other hand, it obscures many other problems. Thus, for instance, the fact that in the written language we have the same vowel in the words *swan* and *sang*, suggests that the vowels in these words, now different in the spoken language, were once the same, which is undoubtedly true. But on the other hand, the different representation of the same initial sound in two words like *king* and *can*, tends to suggest a difference which never at any period existed in actual speech. The first task in discussing the phonology of English is to describe the sounds of English and then to describe the changes those sounds have undergone.

Such a consideration of English as something that is spoken, tends to alter considerably one's views of the nature of language. Language is generally thought of as a thing which is fixed and unchanging. The slightest examination of the sounds of the present-day language is sufficient to show the incorrectness of such an idea. Modern English varies considerably from speaker to speaker; the older generation speak differently from the younger generation. Thus young people will be heard to pronounce *sure* and *poor* as *shaw* and *paw*, much to the disgust of their more old-fashioned and more conservative elders, who still say *shooer* and *pooer*. If such a change as this is possible in one generation, it is obvious that in the course of several generations the sum of numerous changes such as this is sufficient to alter the language considerably. It will not be surprising to learn that the language of King Alfred or of Chaucer, or even of Shakespeare, would be quite unintelligible to a present-day speaker. Even though the spelling of Shakespeare's language is practically the same as present-day spelling, the changes that have taken place in the spoken language since his time, are such that the speech of his time, if we could have it faithfully reproduced, would be very difficult, if not impossible, to understand.

Language, then, is constantly changing. Some of the older philologists used to look upon this as a sign of decay and to explain the alterations in speech as due to the inherent laziness of mankind. More especially was this view held in the case of the loss of inflections, which we shall have to discuss under Morphology. Such a view of change in language is unscientific. It is difficult to explain satisfactorily the cause of such change, but it is wrong to look upon it as a symptom of decay. It is rather a sign of growth and life. Just as the human organism is continually changing and developing, so language, the means by which human beings express their thoughts and ideas, is also changing. Only languages such as classical Latin, which are no longer spoken, do not change in this way. They, if any, are the languages which have decayed, and the name of "dead language" suggests this. They are dead in the sense that by their very nature they are no longer capable of development and change.

In discussing change in language, certain sound-laws are enunciated. This means that it is stated that at a given period in the history of the particular language a certain sound tends to alter in a certain way *wherever it occurs in the language*. The universality of such laws is a most important point in modern philological theory. The laws of sound-change in a language are laid down after an examination of the changes in that language. They do not admit of any exceptions. If a case is discovered which apparently fails to follow the law

which is laid down, further examination will probably show either that the law in question has not been completely formulated, or that the word in question comes within the scope of another sound-law. This doctrine that the laws of sound-change admit of no exception, has made phonology a strictly scientific study. It can no longer be said, as it once was, in discussing etymology, that "the vowels of a word do not matter and any consonant can become any other consonant." Both in the case of vowels and consonants, the laws of sound-change have been formulated and any etymology, to be valid, must be founded on such laws.

It is convenient to distinguish between two kinds of sound-change which we may call Combinative and Isolative. A combinative change is one in which a sound changes because of the influence of other sounds which surround it or are near it in a work or sentence. Thus a p has developed in the word *empty* because the organs of speech in in passing from the sound m to the sound t inevitably articulate the sound p. Originally there was a vowel between the two sounds (see section iii. p. 30 below). As soon as the vowel was lost, the p was introduced on account of the nature of the two sounds m and t, so that the introduction of the p is a combinative sound-change. On the other hand, Old English ā, the same vowel as in *father*, has changed to Modern English ō, *e.g.* Old English *hām* has become Modern *home*. This is not due, as far as one can see, to the influence of any neighbouring sounds, as ā becomes ō between all sounds. This we call an isolative sound-change.

In discussing the sound-changes of English, the following plan has been adopted. We start with a brief examination of the sounds of the modern language (Modern English). We then turn to the oldest period of the language, Anglo-Saxon or Old English (O.E.), and examine its sounds and their development. Chapter v. discusses certain relations of sounds which date back to a still more primitive period than Old English.

By the term Old English, we mean the language that was spoken in these isles from the time of the landings of the English people until about 1100. After that date, the character of the language was largely changed, partly by natural growth, partly by the influence of the Norman conquest. From 1100 till about 1600 we may conveniently call the language Middle English. After 1600 we have Modern English. In discussing the development of Modern English from Old English, we shall continually use the evidence of Middle English.

Just as Modern English has developed out of Old English by a series of changes that we are about to examine, so Old English itself had developed from something more primitive. This we call the primitive Germanic language, and out of it arose not only Old English, but the cognate languages of Old High German (from which developed Modern German), Old Frisian, Old Saxon, and many other languages. These arose from the one primitive language by a process of separation which is exactly parallel to the rise of separate dialects in English itself. Some of the relations of English sounds date back to this primitive language, and some date back even farther. Primitive Germanic itself was but one branch of a still greater unity, and it, together with Italic, Hellenic (the primitive languages of Italy and Greece), Celtic, Slavonic, and other tongues, developed from a common tongue which we called the parent language or primitive Aryan. When we realise that certain phenomena in the phonology of English carry us back to this early page in the history of language, it will be seen that our mother-tongue is no narrow and limited field for our study, but leads to unsuspected and distant regions of intellectual activity.

II. The Sounds of Modern English

A. *Consonants*

Below is a list of the sounds of Modern English with examples of words in which each occurs. It will be noticed that the same sound is very often spelt in a number of different ways, and that the same letter sometimes represents a number of different sounds. In order to prevent confusion it is necessary to have a special symbol for each particular sound, and to use it for no other.

1. *Consonants in English :*

	Sound	*Words in which it occurs*
(1)	p	*p*ass
(2)	b	*b*ar
(3)	t	i*t*, walke*d*, *th*yme
(4)	d	*d*ay
(5)	k	*k*ing, *c*at, lo*ck*
(6)	g	*g*o
(7)	w	*w*in, o*n*e
(8)	f	*f*an, enou*gh*, *Ph*ilip
(9)	v	*v*ery, o*f*
(10)	r	*r*ed
(11)	s	*s*it, *c*ity, i*c*e
(12)	z	*z*ebra, i*s*, dog*s*
(13)	l	*l*ong, fi*ll*
(14)	m	*m*an
(15)	n	*n*ow
(16)	h	*h*orse

In addition to the above there are the following consonants which have special symbols. It will be noticed that the sym-

bols (17) and (18) are taken from Old English, where, however, they are used without consistency for both the sounds here distinguished:

	Symbol	*Sound represented*
(17)	þ	*th* in *th*ink, bo*th*
(18)	ð	*th* in *th*is, brea*th*e
(19)	ʃ	*sh* in *sh*ut, ma*ch*ine, na*t*ion
(20)	ʒ	the sound in vision, a*z*ure
(21)	j	*y* as in *y*ou; the same sound in beauty, *few*
(22)	ŋ	*ng* in lo*ng*

This is not n followed by g, as will be seen by pronouncing the two sounds and comparing the result with the sound in lo*ng*.

2. The consonants from Nos. 1 to 6 in the above list are made by a *complete stoppage* of the air-passage by various organs of speech, and subsequent opening and explosion of the air. They are called *plosives* or *stop consonants*. Thus in p and b the air-passage is closed by the lips; in k and g by the back of the tongue and the soft palate.

The consonants from No. 7 to 13, together with No. 17 to 21, are made by a narrowing of the air-passage by the organs of speech, such as to produce audible friction when the air passes through. They are called *Continuants, Fricatives,* or *Open Consonants*. Thus in f and v the air-passage is narrowed by the teeth and the lips; in s and z by the front of the tongue and the hard palate.

The consonants m, n, and ŋ are *nasal consonants—i.e.* they are formed by the air passing through the nose instead of the mouth.

3. If we arrange the consonants according to the three classes above, and also according to the organs which function in their formation, we get the following table:

Table of Consonants

Organ of Speech	Lips	Front of Tongue	Back of Tongue
Stop Consonants	p, b	t, d	k, g
Open Consonants	w f, v	þ, ð l, r s, z ʃ, ʒ j	
Nasal Consonants	m	n	ŋ

4. There are several points to be noted about the consonants:

(1) The aspirate h is merely breath, and does not come into the above table.

(2) The sound of ch in *church* consists of two consonants, t and ʃ. It is written tʃ. Similarly the sound of dg and j in *judge*, or g in *gem*, consists of dʒ.

(3) Speakers in the North of England and Scotland distinguish between the first sounds of *w*itch and *wh*ich. In this case the sound represented by wh is written ʍ.

(4) Note that x represents ks, as in fi*x*, e*x*cite, or gz as in e*x*ist; q or qu represents kw as in *qu*ite.

(5) l and r differ slightly in their formation from the rest of the open consonants.

B. *Vowels in English*

5. *Symbol*		*As in the words*
(1)	ī	f*ee*d, s*ea*, s*ee*, mach*i*ne, qu*ay*, k*ey*, rec*ei*ve, bel*ie*ve
(2)	i	s*i*t, hymn, happ*y*
(3)	ē	d*ay*, n*a*me, r*ei*gn, th*ey*, y*ea*
(4)	e	r*e*d, r*ea*lm, s*ai*d
(5)	æ	c*a*t
(6)	ū	m*oo*n, f*oo*d
(7)	u	b*u*sh, c*ou*ld
(8)	ō	n*o*, b*oa*t
(9)	o	n*o*t
(10)	ō	*a*ll, c*au*ght, s*aw*, *or*
(11)	ū	f*a*ther, p*ar*t, p*a*lm
(12)	a	b*u*t, c*o*me
(13)	ə	fath*er*, Joann*a*
(14)	ə̄	b*ir*d, w*or*d, h*ear*d

In addition there are the following *diphthongs*. A *diphthong* is a combination of two vowels to form one syllable.

	Diphthongs	*As in the words*
(1)	ai	b*i*te, h*i*gh, cr*y*
(2)	au	n*ow*, h*ou*se
(3)	oi	b*oy*, s*oi*l

6. The vowels 1 to 5 in the above table are formed by the front of the tongue; they are called *Front vowels.*

The vowels 6 to 12 are formed by the back of the tongue; they are called *Back vowels.*

ə and ə̄ are formed by both back and front of the tongue; they are called *Mixed* or *Flat vowels.*

Vowels are also distinguished according to the height of the tongue in the mouth. When the tongue is in the highest position—*i.e.* nearest the roof of the mouth—we have a *High vowel;* in the lowest position—*i.e.* farthest from the roof and nearest the base—we have a *Low vowel;* intermediate between these two positions we have *Mid vowels.*

7. When we classify the vowels according

to these two criteria, we get the following table:

Table of Vowels

	Back	Front	Flat
High	ū u	ī i	
Mid	ō o ā a	ē e	ə
Low	ɔ̄	æ	ɔ

Diphthongs: ai, au, oi.

8. The following points are to be noted about the vowels:

(1) ō and ē are really diphthongs in the speech of people in the South of England. They are respectively ou and ei.

(2) In certain words, such as *pass, path, plant*, the vowel may be either ɑ as in *father* or æ as in *cat*.

(3) It must not be thought that ū, ō, ē, and ī are merely lengthened forms of u, o, e, and i. The notation is merely adopted for convenience.

(4) The letter y when not a consonant (j) has two different values: i in happy and hymn, ai in cry.

III. The Sounds of Old English and their Development. I. Consonants

In this and the following section the sounds of Old English are classified on the same principle as those of Modern English, and their development traced. The present section deals with the consonants, and a following one with the vowels. Below is a table of the Old English consonants:

Consonants of Old English

	Lips	Front of Tongue	Back of Tongue
Stop Consonants	p, b	t, d	k, g
Open Consonants	w f, v	þ, ð s, z j l, r	χ, ɣ
Nasal Consonants	m	n	ŋ

In addition there was the aspirate h.

(1) We have to notice the four sounds hn, hr, hl, hw, for discussion of which, see p. 30 below.

(2) Note also that such compounds as kn, as in *cneow* (*knee*), gn, as in *gnornian* (*mourn*), wr as in *wriht* (*wright*), were pronounced in Old English with two distinct consonants. See p. 30 below.

(3) The compound sounds tʃ, stʃ, also existed in Old English. *Cf.* p. 27 above. They are written c and sc respectively—e.g. *cild* (*child*), *sceort* (*short*). *Cf.* also p. 29 below.

(4) It will be seen that there are two new sounds in the above table, χ and ɣ, the back-open consonants. χ is the sound in the Scotch word *loch*, or German *auch*; ɣ is the sound in German *sagen*.

Two sounds of Modern English, ʃ and ʒ, are not in Old English.

(5) For v, z, ð, see p. 29 below.

The chief consonant changes are the following:

χ. This sound was written as h in Old English. It occurs either in the combination ht, or finally. Examples are:

O.E.	Mod. E.
ni*h*t	night
ri*h*t	right
hlea*h*tor	laughter
tea*h*te	taught
hēāh	high
þēāh	though
rūh	rough
tōh	tough
genōh	enough
plōh	plough.

It will be noticed that the sound may either disappear entirely as in *night, right, taught, high, though, plough*, or remain as the sound f in Modern English, as in the remaining words. In both cases the spelling gh occurs in the modern word.

ɣ. This sound was written g in Old English as in *boga* (*bow*), *lagu* (*law*), *dragan* (*to draw*). It will be seen that it develops into w in Modern English. Where this sound follows another consonant, the w which results forms a separate syllable. Thus we have:

O.F.	Mod. E.
hālga (saint)	hallow (*cf.* All Hallows)
gealga	gallow(s)
sorg	sorrow

Many words in Old English had χ finally and ɣ medially. We have, for instance:

Nominative	*Genitive*
genōh (enough)	genōges
plōh (plough)	ploges
&c.	&c.

This accounts for the difference in pronunciation of many words in *-ough*. The pronunciation with f is from the nominative, the pronunciation without a final consonant is from the oblique cases. It is interesting to note that in the dialects such forms as *pluf*, &c., are found. Conversely one has the archaic form *enow* for *enough*, which is formed from an oblique case with g instead of h.

It will be convenient here to describe the different pronunciations and developments of the Old English symbol g. One type we have discussed above. In addition g in Old English could represent the sounds g and j. (See table above.)

Before a back vowel g in Old English had the sound of the back consonant g as in *gate, e.g.* Old English *gold, gān* (to go). It also had the same sound before words in which the front vowel was originally a back vowel (see below, section v. p. 35), e.g. *gōs* (*goose*), *gēs* (*geese*). Thirdly, it had the same sound before a consonant, e.g. *glæd* (*glad*), *grēne* (*green*).

Before a front vowel the letter g in Old English had the sound j as in *yet*. Thus *gēar* (*year*), *geong* (*young*), *giefan* (*to give*), *genōg* (*enough*).

In Middle English the back g remained unchanged. The front j sound, written 3 usually in Middle English also remained unchanged, except before i when it was lost. Thus we have Old English *gif*, Middle English *if*. The Old English particle *ge-*, a prefix denoting the past participle of verbs (see section vi. p. 39), also lost the initial sound and appears in Middle English as i, y. For example:

O.E.	Mid. E.
gecumen	ycome
gebunden	ybound

The y or i was lost in Middle English and the Modern form *come, bound*, was left. This explains such archaic forms as *yclept*, &c. *Cf.* also O.E. *genōg*, M.E. *inough*, Mod. E. *enough*.

Having dealt with the two sounds in Old English which do not occur in Modern English, we must examine the two sounds in Modern English which are not found in Old English and see how they developed.

The sound ʃ(sh) is developed from Old English sc, which had the sound stʃ (sch).[1] Thus for instance:

O.E.	Mod. E.	Mid. E.
scip	ship	schip
scrīfan	shrive	schrive
wæscan	wash	waschen
fisc	fish	fisch

The change took place in Middle English.

[1] In a few words ʃ is developed at a later date from s+j, just as 3 (see below) has developed. This accounts for ʃ in *sure, sugar*, and in the ending *-tion*.

We must note here that c in Old English had two different values, just as g had. Before a back consonant, or a front consonant which was originally a back one, it had the sound of k; before a front consonant it had a sound like tʃ (ch). Thus we have with a k sound:

O.E.	Mod. Eng.
corn	corn
camb	comb
cuman	come
cynn (race), *orig.* kunni	kin

and with the tʃ sound

O.E.	Mod. Eng.
cealc	chalk
cirice	church
cīdan	chide

This distinction has been retained in Modern English. The first class of words is spelt with c or k; the second with ch.

The other new sound in Modern English, ʒ, as in *pleasure*, &c., has a totally different origin. It chiefly occurs in words from French with s+u or s+i, *pleasure, leisure, vision, derision*. In these words it is due to the combination of z+j developing into ʒ. It also occurs in combination with d, *i.e.* dʒ, to form the so-called "soft" g as in *gin*, or the sound of j in *judge*, &c. In words with the spelling dg we very often have the representative of the same sound in Old English, which was written cg. Thus:

O.E.	Mod. Eng.
hrycg	ridge
brycg	bridge

Development of the Sounds v, z, ð.—Old English had originally none of these three sounds. During the Old English period, however, the corresponding sounds f, s, þ, were changed to these between vowels.

Thus in the word *heofen* the f was pronounced as v, in *rīsan* the s was pronounced as z, and in *wrīþan* the þ was pronounced ð. The modern words *heaven, rise, writhe*, show this. Similarly there are cases in which the singular of a word has one of these sounds finally, and the plural has an ending which results in the sound being situated between two vowels. For example:

Sing.	*Plur.*
clāþ	clāþas (þ=ð)
hlāf	hlāfas (f=v)
hūs	hūsum (dative), (s=z)

These have given respectively in Modern English *cloth* [kloþ], *clothes* [klōðz], *loaf, loaves, house* [haus], *hausis* [hauziz]. *Cf.* also *calf, calves, half, halves*, &c.

Such words as *the, this, then,* &c., have þ (the sound in *think*) in Old English, as this sound was initial. The change to ð took place in Middle English, and was probably due to lack of stress and to the influence of the cases in which these words occurred in such positions that the þ sound was between vowels and therefore ð. For instance, in such a phrase as *to þe man*, the þ sound would normally become ð, just as in *wrīþan* (above), and this evidently affected the sound generally. Such a change would naturally spread over all the pronouns, so we have *thee, thou, them, their, this, that, those, these,* and *there, thither, though,* &c., all with ð where originally the sound was þ as in *think, thin,* &c., where it has not been changed.

In one or two words of English origin with initial v—e.g. *vat,* O.E. *fæt; vixen,* O.E. *fyxen* (cf. *fox*)—the change is due to a special Kentish development, and these words must have been taken over into the standard language from the Kentish dialect.

The Old English initial consonant combinations hr, hn, hw, hl, wr, wl, cn [kn], gn, have all been reduced to a single sound; hn, hw, hl, hr, have become n, w (wh), l, and r. Thus:

O.E.	Mod. E.
hnesce (soft)	has given nesh (dial.)
hwǣr	where
hlāford	lord
wring	ring

In the spelling wh for Old English hw we still have a trace of the older sound, and in Scotland and the north the old pronunciation is still retained. It is probable that the sounds hn, hw, hl, hr did not really consist each of two distinct sounds, but that they stood in the same relation to n, w, l, and r as p, f, &c., do to b, v, &c. With a similar loss of a sound we have:

O.E.	Mod. E.
wriht	wright [rait]
wlisp	lisp
cneow	knee [nī]
gnagan	gnaw [nō]

wl became l, and hl, hr, hn became l, r, n in Early Middle English; wr became r, and kn, gn, became n about the seventeenth century. About the same time hw became w over a great part of England.

Below are a few other consonant changes.

Loss of w after a consonant before o and u:

O.E.	Mid. E.	Mod. E.
twā	two	two [tū]
swylc	swuch	such
hwā	hwo	who [hū]
sweord	sword	sword [sōd]

Development of "parasitic" b between mr and ml:

O.E.	Mod. E.
slumrian	slumber
þymel	thimble
æm(y)rian (plur.)	embers

The mb in *comb, womb,* &c., was reduced to m in the sixteenth century. The b in *thumb* (O.E. *þuma*) is due to the analogy of such words. A p was developed similarly between m and t in *empty* (O.E. *æmettig*), and a d between n and r in *thunder* (O.E. *þunor, þunren*), and between l and r in *alder* (O.E. *alr*).

Addition of Final d.—In words such as *bound, hind* (a servant), *astound,* a *d* is present which did not exist in Old or Middle English. Similarly vulgar *gownd* for *gown.*

Aspirate.—The letter h was pronounced in Old English and Middle English as at present. In the word *it* (O.E. *hit*) it has been lost. It is often lost in compounds—e.g. *shepherd, Fulham, forehead.*

Such words as *heir, hour, honest, honour,* which are borrowings from French, show that at first the h, which had been lost in French, was not pronounced in loan-words in English. It was introduced later through the spelling, but in the four words above the old pronunciation has survived. *Cf.* also the old-fashioned pronunciation of *herb, hospital, neighbourhood,* without h.

Metathesis.—Metathesis is the name given to a process whereby two sounds are transposed. The most frequent case in English is the transposition of r. This has taken place in the words *thirty, third* (cf. *three*), *bird, wright, wrought,* which in Old English were *þrittig, þridda, brid, wyrhta, worhte* (cf. *wyrcan,* to work). *Cf.* also the place-name *Bridlington,* pronounced *Burlington,* and for the opposite process *Birmingham,* pronounced *Brummagem.*

Metathesis of ks to sk is found in the verb *ask,* O.E. *axian* [*aksian*].

The metathesis of r is probably due to the trill nature of the sound. The words cited above had already undergone metathesis in Old English in some of the dialects, so that the change is an early one.

IV. The Sounds of Old English and their Development. II. Vowels

In the last section we discussed the relation of the consonants of Old English to those of Modern English. In this section we shall have the development of the vowels. Below is a table of the Old English vowels arranged on the same principle as the vowels

in Modern English. See chap. ii., p. 28, above.

Vowels in Old English

	Back	Front
High	ū u	ī i ȳ y
Mid	ō o ɑ ā	ē e
Low		ǣ æ

Diphthongs: ea, ēa, eo, ēo, ie, īe.

(1) It will be noticed that there are no Flat vowels in Old English.

(2) The two new vowels, y and ȳ, are the same as the sound represented by u in French *vu*; y is short, ȳ long.

(3) ɑ, which does not occur in Modern English, is the same vowel as in German *man* or Northern English *man*.

In discussing the development of Old English vowels, it will be convenient to classify the changes as isolative and combinative. For an explanation of these terms, see p. 26 above.

A. Isolative Changes

Long Vowels

1. Old English ā. This vowel became ō in Middle English, *i.e.* with a sound something like the Modern English sound in *saw*. In Modern English this has become ō. Thus we have:

O.E.	Mid. E.	Mod. E.
hām	hōm	home
nā	nō	no
bān	bōn	bone
hāl	hōl	(w)hole
cāld	cōld	cold
āld	ōld	old

The vowel in the last two words was originally short, but was lengthened in the Old English period. See p. 32 below.

For shortening of Old English ā, see p. 33 below.

2. Old English ō. This was retained in the Middle English with a sound very like the original, but has developed into oo (ū, u or a) in Modern English.

O.E.	Mid. E.	Mod. E.
gōd	gode	good [gud]
mōna	mone	moon [mūn]
blōd	blod	blood [blad]

For the threefold development of ō in Modern English, see p. 33 below.

The sound of o (O.E. ŏ) and o (O.E. ŏ) were not identical in Middle English, though both were written o. Chaucer, for instance, does not rime words of one class with words of the other, and we see that in Modern English they had a totally different development.

For shortening of Old English ō, see p. 33 below.

3. Old English ǣ. One has to distinguish two classes of words with this vowel. In the first class the vowel is original in Old English—*e.g.* *dǣd* (*deed*). In the second class it had been developed in Primitive Old English from a different vowel—*e.g.* *hǣþ* (*heath*). See p. 35 below.

In the first class the vowel ǣ was changed to ē in Late Old English, and developed on the same lines as Old English original ē. This became ī, written ee (the sound in *seed*) in Modern English. Thus we have:

O.E.	Late O.E.	Mod. E.
dǣd	dēd	deed [ī]
sǣd	sēd	seed [ī]
grēne	grēne	green [ī]
swēte	swēte	sweet [ī]

In the second class the vowel ǣ remained as ǣ in Old English, and became ee, ea in Middle English. This did not represent the sound ē as in the words above. It was merely a lengthened form of the vowel e in *red*, and may be represented phonetically by ɛ̄.

This vowel became [ī] at a much later date in Modern English than the vowel e in the words above, and is usually written ea, so that one can distinguish the words of the two classes by the spelling. In Irish the change of this e to ī (ea) has not taken place. Examples:

O.E.	Mid. E.	Mod. E.
hǣþ	hēaþ, &c.	heath
sǣ	sea	sea
dǣl	deal	deal

These are still pronounced in Irish *sē, dēl, hēth*. Chaucer keeps the two e sounds distinct and does not rime them as a rule.

For shortening of ǣ, ɛ̄, see p. 33 below.

4. Old English ȳ (and ī). This vowel had the sound of u in French *vu*. It is related very closely phonetically to ī, the vowel in *see, seat*, &c., in Modern English, and in Middle English was changed to this vowel,

so that Old English ī and Old English ȳ fell together and had the same development. This ī remained unchanged in Middle English and developed in Modern English to the diphthong ɑi as in *hide*. Thus we have:

O.E.	Mid. E.	Mod. E.
mȳs	mis[mīs]	mice [mɑis]
hwȳ	hwy [hwī]	why [wɑi]
dryge	drige [drī-]	dry [drɑi]
hwīt	hwit [ī]	white [ɑi]
wīd	wide ,,	wide ,,
bīndan	bind ,,	bind ,,
wīlde	wild ,,	wild ,,

In the last two words the i was originally short, but was lengthened in the Old English period. (See opposite.)

For shortening of ī, see p. 33 below.

5. Old English ū. Like ī, Old English ū remained unchanged throughout Middle English, though it was spelt ou in imitation of French. In Modern English it was usually diphthongised to ɑu (as in *cow*).

O.E.	Mid. E.	Mod. E.
hūs	hous [ū]	house [ɑu]
mūs	mouse [ū]	mouse [ɑu]
nū	nou [ū]	now [ɑu]
cū	cou [ū]	cow [ɑu]
ūt	out [ū]	out [ɑu]
būnden	bounde(n) [ū]	bound [ɑu]
fūnden	founde(n) [ū]	found [ɑu]

In the last two words the u was originally short but was lengthened in Old English before nd. (See below.)

For the shortening of ū, see p. 33 below.

Short Vowels

The principal isolative changes in the short vowels are:

1. Old English æ. This vowel became ɑ, and thus developed on the same lines as Old English ę, which gives Modern English ā or æ. Thus:

O.E. glæs became M.E. glas(s)
æsc as(s)h, &c.

2. Old English y. Just as ȳ became ī and had the same later development, so y became i and developed with it. Generally speaking, i and y survive as ī in Modern English, except where i has been lengthened.

O.E.	Mod. E.
his	his
smiþ	smith
ynce	inch
fyllan	fill

B. Combinative Changes

These are divided into (1) lengthening of short vowels, (2) shortening of long vowels.

Lengthening of Short Vowels

1. Already in Old English short vowels were lengthened before -ld, -nd, -mb. Thus *ald, cild, findan, bunden, camb*, become *āld, cild, fīndan, būnden, cāmb*, and developed into *old, child, find, bound, comb* in Modern English, according to the tables above. Where three consonants followed, the lengthening did not take place—e.g. *cildru* (plural of *cīld*) had short i. Hence we have *children* [tʃildrən], but *child* [tʃɑild]. This also explains such a form as *lamb*, where on the analogy of *camb* one would expect Modern *lomb* [lōm]. The plural *lambru* would keep the a unlengthened, and this affected the singular.

2. *Lengthening of Short Vowels in Open Syllables in Middle English.*—In Middle English the vowels e, ɑ (O.E. ɑ or æ, see above), and o were lengthened in an open syllable. By an open syllable is meant a syllable which is not closed by a consonant. E.g. *man* is a closed syllable, *name* [nɑ|mə] in Old English is an open syllable. We have thus:

(*a*) ā (from O.E. ɑ or O.E. æ) becomes ā

		O.E.	Mid. E.	Mod. E.
Original ɑ		nama	name [ɑ]	name (ē)
	Old Norse	taka	take ,,	take ,,
	O. Fr.	dame	dame ,,	dame ,,
Original æ		dæl	dale ,,	dale ,,
		hwæl	hwale ,,	whale ,,

This vowel develops, as we see, into Modern English ē, or, more correctly speaking, a diphthong [ei].

(*b*) Old English e becomes ē in an open syllable:

O.E.	Mid. E.	Mod. E.
etan	ēten	eat
efen	ēfen	even
medu	mēde	mead

This ē, phonetically [ɛ̄], for which see p. 31 above, fell, together with the ē developed from one class of Old English ǣ, and produced the modern ea [ī].

(*c*) Old English o becomes ō in an open syllable:

O.E.	Mid. E.	Mod. E.
hopu	hope [ō]	hope [ō]
þrote	þrote ,,	throat ,,
stolen	stole(n) ,,	stolen ,,

This o was the same as the ō developed from Old English ū (see p. 31 above), and

developed into Modern ō (or ou) just as it did.

Shortening of Long Vowels in Middle English

Vowels are shortened before different combinations of consonants. Below are some examples:

1. Middle English ĭ (O.E. ĭ or ȳ, see p. 32):

Original ī	wīs (wise)	wĭsdom
	wīf (wife)	wĭfmann (woman)
	fīf (five)	fĭftig (fifty)
	swīn (swine, pig)	swĭn-ford (Swinford)
Original ȳ	fȳlan ([de]file)	fĭlþ (filth)
	lȳtel (little)	lĭtles (genitive)
	hȳdan (hide)	hĭdde (past part.)

In most of the words above the first column has the uncompounded word in which the ī has remained long and become modern [ɑi]; see p. 32. The second column contains compounds in which the ī has been shortened because of the new combination of consonants. This short ĭ develops as original short i.

2. Shortening of Middle English ū (O.E. ū) to ŭ:

hūs (house)	hŭsband, hŭswif; *cf.* Mod. [hazif] and hussy.
ūt (out)	ŭtmost
brūn (brown)	brŭn-tūn (Brunton)

This falls together with original short u, and develops, as we see, in most cases to modern a, the vowel in *but*.

3. Shortening of Middle English ō (O.E. ō) to ŏ:

gōs (goose)	gŏsling
sōfte	sŏft
fōd (food)	fŏstor (from fōdstor)
blōstma	blŏstm, blossom

This falls together with original short o, and is generally unchanged in Modern English.

4. Shortening of Middle English ē to e. This Middle English ē may represent original ē (O.E. ē, ēo), or either of the two ē's developed from Old English ǣ (p. 31).

Original ē (ēo)	cēpan (keep)	kĕpte (kept)
	wēpan (weep)	wĕpte (wept)
	þēof (thief)	þĕfþ (theft)
Original ǣ	slǣpan, slēpan (sleep)	slĕpte (slept)
	clǣne, clēne (clean)	clĕnsen (cleanse)
	ǣm(e)tig, ēmtig	emti (empty)

The difference in the vowel of many past participles is explained in this way. This short e was generally unchanged in Modern English, whereas ē became ee or ea [ī]. See p. 31.

5. Shortening of Old English ā to a in Middle English:

hālig (holy)	hălga (saint). This form survives in *All Hallows.*
	hălgian (to hallow)
gāst (ghost, spirit)	găstlīc (spiritual, ghastly)

This short a remained as æ or was lengthened to ā in Modern English, just as Old English æ and a. *Cf.* p. 32 above.

6. Shortening of vowels in unstressed syllables:

ĭ	(ge)līc, (a)like	-lĭc (-ly) as in blīþlĭc (blithely), &c.
	wīf (wife)	hŭswif; *cf.* Mod. [hazif]
ŏ	dōm (doom)	-dŏm (-dom) as in kingdom
ŭ	tūn (town)	-tŭn (-ton) as in names in -ton, such as Newton
æ̆	cnāwlæ̆can	Mid. E. knouleche, Mod. knowledge
ă	hād, (order, &c.)	-hād (-head as in maidenhead)

The Modern -hood (childhood, &c.) is due to the analogy of the unshortened form.

Old English Diphthongs

The Old English diphthongs were largely monophthongised in the Old English period, and were entirely reduced in Middle English. Thus:

ēo	becomes	ē	dēōp, dēp (deep)
eo	„	e	eorþe, erþe (earth)
ēa	„	ǣ, ē	dēāþ, dēþ (death)
			cēāp, chēp (cheap)

This ē was treated as Middle English ē from Old English ǣ (type ii., p. 31), and not as Middle English ē from Old English ē. The ē from ēo from the latter Old English ē.

ea developed only in one dialect of Old English from original a. Thus we have:

eald by the side of ald, āld (old)
beald „ bald, bāld (bold), &c.

ĕ̄ was only developed in certain dialects out of ĕ̄a, ēo.

Changes in the Modern English Period

We have already mentioned the change of ĭ to ɑi and ŭ to ɑu (see p. 32 above). In addition, Middle English ŏ (from O.E. ō) became ō in Modern English (p. 31), and Middle English a (O.E. a, æ, or Fr. a), when lengthened, became ē (p. 32).

Middle English ŏ (from O.E. ō) and Middle English u (from O.E. u), or ū shortened (see above), fall together in the modern period, and have three possible developments. They may become either ū (as in *moon*), u (as in *good*), or ɑ (as in *but*).

Thus we have:

	O.E.	Mod. E.
Original ō	gōd	good [u]
	bōc	book [ū or u]
	mōna	moon [ū]
	blōd	blood [a]
Original u	full	full [u]
	wulf	wolf [u]
	wund	wound [ū]
	lufu	love [a]
	sumor	summer [a]
Original ū	cūþe	could [u]
	būtan	but [a]

The ū in *būtan* was probably shortened owing to lack of stress.

In the words *thumb, plum, room, suck, book, rough,* which represent Old English *þūma, plūme, rūm, sūcan, brūcan, rūh,* and in which we should expect the diphthong au in Modern English (see p. 32), the vowel has been shortened owing to the nature of the consonant which follows it, and we have either [a] or [u].

Loss of r in Modern English

One of the most important changes in the development of Modern English was the loss of r finally and before a consonant. Formerly r in such a combination as rd, rt, rm, rl, &c., was pronounced as a consonant, as it is at the present day in Scotland and the north of England. The loss of this sound took place comparatively recently, and it has had important results on the nature of the preceding vowels. Thus

ar has become ɑ
er, ur, ir ,, ,, ɜ̄
or ,, ,, ɔ̄

The three sounds er, ur, ir, have thus become levelled, although they formerly consisted of the three separate vowels+r, and were therefore distinct.

Final r has also ceased to be pronounced as a consonant, and has either been lost or survives as the vowel. Thus we have:

hear	[hīə]
here	,,
more	[mɔ̄] or [mōə]
poor	[pɔ̄] or [pūə]
sure	[ʃɔ̄] or [ʃūə]
care	[keə]
where	[weə]
fir, fur	[fɜ̄]
her	[hɜ̄]
nor	[nɔ̄]
star	[stɑ̄]
war	[wɔ̄]

The following are examples of the loss of r before a consonant:

a+r+cons.	arm	[ɑ̄m]
	barn	[bɑ̄n]
e+r+cons.	err	[ɜ̄]
	heard	[hɜ̄d]
i+r+cons.	bird	[bɜ̄d]
	twirl	[twɜ̄l]
u[a]+r+cons.	turn	[tɜ̄n]
	hurt	[hɜ̄t]
o+r+cons.	sword	[sɔ̄d]
	sport	[spɔ̄t]

We can thus formulate the rule that before a consonant, and finally after the vowels ɑ and i, r has been lost, and that finally after o, u it has become ə, which is sometimes merged in the preceding vowel. After ī it becomes ə, which persists.

Influence of w on vowels

Such words as *swan, what, swallow, wasp,* &c., owe their vowel [ɔ] to the preceding w. Similarly the vowel [ɔ̄] in *war, warm, dwarf, water,* &c., is due to w.

Influence of l on vowels

The vowel a before l was changed in Modern English to ɔ̄. Thus we have *ball, hall, salt, call,* &c., with ɔ̄.

V. Sound-changes in and before the Old English Period

We have already mentioned the lengthening of short syllable before -ld, &c., which took place in the Old English period, and also the change of medial f, s, þ, to v, z, ð. (see p. 29 above). In this section we shall discuss the phenomenon known as *i-mutation,* which has left very many traces on the English language, and which took place in Primitive Old English, and also the *gradation* of vowels in the strong verbs which dates back to a very much earlier period of language.

I-mutation

In chap. i. the vowels of English have been classified according to whether they are made by the back of the tongue or the front of the tongue. The former are called *back vowels,* the latter *front vowels.* I-mutation is the name given to a process by which a back vowel was changed to a front vowel by the influence of a following i or j. i is the vowel in *sit,* high-front, and j is a front-open consonant (see tables, pp. 27, 28).

It was on account of the front nature of i and j that this change took place. The organs of speech, as if in anticipation of the

following front sound, made the back sound farther forward in the mouth and gradually turned it, too, into a front sound. In addition the front vowel æ was raised to e, as the i was a high vowel and e is formed higher in the mouth than æ. Thus we have the following changes:

ā+i or j	becomes	ǣ
ō+i or j	,,	ē
ū+i or j	,,	ȳ
a+i or j	,,	æ
o+i or j	,,	e
u+i or j	,,	y
æ+i or j	,,	e (see above)

Below is a table to illustrate this process and to show the results on Modern English. Column i. contains words without mutation, column ii. their Modern English equivalents, column iii. the corresponding words with mutation, and column iv. their modern equivalents.

	(i) O.E. words without mutation.	(ii) Mod. Eng.	(iii) O.E. words with mutation.	Mod. Eng.
ā	hāl	w(hole)	hǣlan *from* hāljan	heal
			hǣlo *from* hālj-	heal(th) (see p. 33)
	hāt	hot	hǣto ,, hāti-	heat
ō	fōd	food	fēdan *from* fōdjan	feed
	gōs	goose	gēs *from* gōsi-	geese
	fōt	foot	fēt ,, fōti-	feet
	tōþ	tooth	tēþ ,, tōþi-	teeth
	dōm	doom	dēman- *from* dōmjan	deem
ū	fūl	foul	fȳlþ *from* fūliþ	filth (see p. 33)
			fȳlan	de(file)
	mūs	mouse	mȳs *from* mūsi	mice
o	dohtor	daughter	dehter (dative)	Not survived
	mann, monn	man	menn	men
u	full	full	fyllan *from* fuljan	fill
	fox *from* fux	fox	fyxen *from* fuxi-	vixen

When j or i followed the consonants k and g in Primitive Old English, it changed them to c [tʃ] and cg [dʒ]. Thus we have *tǣcan* from *tākjan—cf.* Old English *tācn*, from *tākn*, Modern *token*, which is a closely related word. Similarly *sēcan* from *sōkjan*, *drencan* (*drench*) from *drankjan* (cf. *drink*, which is obviously connected), *benc* (*bench*), from *banki* (cf. *bank*), *cycene* (*kitchen*), from *cucina* (cf. *cook*).

A corresponding change of gj to dʒ is seen in *hrycg* (*ridge*, *back*), from *hrugja*, *brycg* (*bridge*), from *brugjo*, &c.

These two changes occurred before the Old English period. We have already mentioned (p. 29 above) the change in Old English by which c before a front vowel became [tʃ] and before a back vowel remained as [k]. This, together with the i-mutation which changed the back vowel to a front vowel, explains such words as *cool* [kūl], Old English *cōl*, and *chill* [tʃil], Old English *cēlan*, with [tʃ], from *kōljan*, *cock* [kok], Old English *cocc*, and *chicken* [tʃikn], Old English *cicen* with [tʃ].

Gradation of Vowels.—Gradation is the name given to the relation between certain vowels which has existed from the earliest periods of language. This relation is shown in English most clearly in the strong verbs. For instance, the Old English verb *bindan* (*to bind*), had the preterite *band* and the past participle (*ge*)*bunden*. The series of vowels i, a, u, in these three parts of the verb is developed from a series of different vowels in the parent language. Similarly with other strong verbs, which will be dealt with more fully in chap. vi., Morphology.

Loss of n in Old English before f, s, þ, h.—One of the most characteristic changes in the pre-Old English period was the loss of n before the consonants f, s, þ, h, with a consequent alteration of the preceding vowel. The other Germanic languages have retained the n. Thus a primitive form *sanft* becomes *sōfte* in English, *anþar* becomes *ōþer* (*other*) (*cf.* German *ander*). Similarly we have:

O.E.	Germanic	German	Mod. Eng.
gōs	gans	Gans	goose
mūþ	munþ	Mund	mouth
fīf	finf	fünf	five

Before h (χ) the n was already lost in Germanic, but in Old English after ā it changes the vowel to ō (*cf.* *gōs* above). Thus we have *brōhte* (*brought*), *þōhte* (*thought*), from original *branhta*, *þanhta*, with which we may compare *bring*, *think*. This explains the appearance of the n in the two latter words and its absence in the preterites *brought* and *thought*.

Change of Germanic ai to Old English ā.—This is one of the most important isolative changes in the development of Old English from Germanic. We have for instance, Old English *hām*, going back to Germanic *haim*

(ɑi is the diphthong as in *bite*). *Cf.* German *Heim* [hɑim]. Similarly we have:

O.E.	Germanic	German
ān (one)	ain	ein [ai]
wāt (knew, wot)	wait	weiss „
hāl (w)hole	hail	heil „
bān (bone)	bain	Bein „

This ā when followed by i or j was mutated to ǣ, and it is to this ǣ that reference is made in p. 31 above.

The other Old English ǣ is developed from West Germanic ā, original Germanic ǣ, and occurs in such words as *sǣd* (*seed*), German *Saat* [zɑ̄t], *slǣpan* (*sleep*), German *schlafen*, with [ɑ̄], &c.

Alternation of s and r.—The change of s and r in *was, were,* was formerly a much more widely spread one. A trace of it is also found in *lose* by the side of *forlorn,* the *-lorn* in the last word being originally *-loren,* the past participle of *lose.* Similarly the verb *choose* (Old English *cēosan*) has a past participle *coren.* The r in these forms stands for a former z which was developed under certain conditions out of s in Germanic. The conditions under which this happened form part of what is known as Verner's Law. This law and the more famous Grimm's Law, to which it is merely an appendix, do not come within the scope of this chapter. Grimm's Law is discussed briefly in chap. vii.

Change of kt to ht (*χt*).—In Primitive Old English the combination kt was changed to [χt], written ht. Thus we have Old English *neht* (*night*), from *nakti* (*cf.* Latin *noctem*). This explains such forms as *seek,* (be)*seech,* and *sought, teach* and *taught, work* and *wrought.* We have seen above that *teach,* (*be*)*seech,* are originally *tākjan, sōkjan.* The preterites of these forms were at one time *takta, sokta,* and by the change of kt to ht became *tahte, sohte* in Old English, and these give the Modern forms *taught, sought. Work* (for *worch*) is similarly from *wurkjan,* which gave *wyrcan* in Old English. The preterite *wurkta* gave *worhte,* later *wrought* by metathesis of r (see p. 30). The appearance of k in *work* and *seek* (cf. *beseech*) is due to the influence in Middle English of forms of these verbs in which the k remained in Old English, because in Primitive Old English no j or i followed that sound. In *beseech,* the infinitive and forms that had originally i or j (hence c from k) prevailed.

VI. Morphology

Morphology deals with the forms of the different parts of speech and their development. We shall find that in English the change in the forms has been exceedingly great, especially in the nouns and verbs. The general tendency has been from synthesis to analysis—that is, that whereas formerly one indicated a difference in the meaning of a verb or noun by adding some prefix or suffix, the method employed to-day is to use an additional word with the same noun or pronoun. Thus *house* in Old English is *hūs; at the houses* is *æt þām hūsum,* in which the difference from *house* is indicated by the suffix *-um* in the third word, and from *þām* in the second, much more than by the preposition *æt.* The Old English method of employing a preposition plus a distinctive ending is midway between the earlier method of showing such relations merely by a difference in ending—*e.g.* the Latin ablative case, and the present method of relying entirely on the preposition and keeping the same form of the noun. Similarly in Modern English we make no distinction between the form when the noun is the subject of a sentence or the object. In most of the pronouns the distinction is still kept, thus *who, whom, he, him, she, her,* &c. In Old English most nouns had a different form in the objective or accusative case from that which it has in the nominative. In Modern English one can distinguish between the subject and the object by their position in the sentence. Thus in the sentence, "The boy hit the man with the stick," we know exactly which is the subject and object by the position of *boy* and *man* before and after the verb *hit.* In Old English the word order was different in many respects from Modern English, and in the above sentence might have been such as to make it very difficult to decide which was the object and which the subject without some definite means, such as a characteristic inflection, of identifying them. The logical arrangement of words in the Modern English sentence has very largely destroyed the need for inflection in the noun. In the verb different relations are expressed by the help of new verbs, which are called auxiliaries, and which formerly were entirely independent verbs.

The Article

In Old English the article *se* was fully declined according to the following table:

	Singular			*Plural*
	Masc.	*Fem.*	*Neuter*	*M. F. N.*
Nominative	sē	sēo	þæt	þā
Accusative	þone	þā	þæt	þā
Genitive	þæs	þære	þæs	þāra
Dative	þǣm	þære	þæt	þǣm
Instrumental	þy	þy	þy	

The form sē was altered to þe at a very early date through the influence of the other forms with þ. This þe, with later change of þ to ð (see p. 29), has given the Modern definite article *the*. The spelling ye is a survival of the old form þe, the þ having been mistaken for a y. The instrumental still survives in such phrases as "*the* better to bear it," "*the* more," "*the* better."

Indefinite Article

The indefinite article *a, an* is developed from Old English *ān*, which has given Modern English *one* [wan]. In unstressed positions the ā was not changed to ō, and the result was *an* before a vowel, *a* before a consonant. In some words, such as *apron*, an *n* which formerly belonged to the word has been lost through the influence of such forms as *a napron*, which was taken to be *an apron*. In *newt* (O.E. *efete*, Mid. E. *evet, ewt*) the *n* has been added from the article *an* in the combination *an ewt*, which was taken to be *a newt*. *Cf.* also *adder* from earlier *nadder*.

Pronouns

It will be seen from the table above that the pronoun *that* was originally part of the declension of the article. In addition, in Old English there was a pronoun corresponding to *this*, which had, among other cases:

	Singular			*Plural*
	Masc.	*Fem.*	*Neut.*	*M. F. N.*
Nom.	þēs	þēos	þis	þās

þis has survived as *this*, *þās* as *those*, and another form, *these*, has also been developed from the same pronoun. Hence we have the Modern English forms:

Sing.	*Plur.*
that	those
this	these

Personal Pronouns

In Old English there will be the following forms. The Modern English forms which have developed therefrom are put in brackets.

	Singular			Plural		
	1st person	2nd person	3rd person	1st person	2nd person	3rd person
Nom.	ic (I)	þū (thou)	hē (he)	wē (we)	gē (ye)	hī
Acc.	mē (me)	þē (thee)	hine	ūs (us)	ēow (you)	hī
Gen.	mīn (mine)	þīn (thine)	his (his)	ūre (our)	ēowre (your)	hira
Dat.	mē (me)	þē (thee	him (him)	ūs (us)	ēow (you)	him

The third person has also different forms for the singular feminine and neuter gender. The feminine forms were: nom. *hēo*, acc. *hēo*, gen. and dat. *hire*; the neuter forms were the same as the masculine in the genitive and dative, *hit* in the nominative and accusative. The latter form has given Modern *it* (p. 30). In addition, Old English had a dual number used for two people only.

We can see from the above table the corresponding forms in Modern English. In addition, *hine* has survived in the phrase *'un*—e.g. *give 'un* for *give him*, and *'em* for *them*, is a relic of Old English *him* (dat. plur.), Middle English *hem*.

The forms *they, their*, have displaced the Old English *hī, hira*, and have been borrowed from Old Norse. *Them* may be either from Old Norse or from Old English *þām*, dat. plur. of *se* (see table above).

The feminine form *she* is developed from Old English *sēo*, the feminine of the article. It appears in Middle English as *scho, scheo, sche*, &c. The form *hēo* is the origin of the dialectical form *hoo*, common in Yorkshire. The form *her* is from the dative *hire*.

Note that *mine, thine*, were originally the possessive case of the pronouns *I* and *thou*. The *n* was lost except before a vowel (cf. *an, a*), and we have *my* and *thy*. *Ours, yours, theirs*, &c., have been formed later on the analogy of *his*.

Interrogative Pronouns

Old English *hwā* (*who*) was declined as follows:

	Masc., Fem.	*Neuter*
Nom.	hwā (who)	hwæt (what)
Acc.	hwone	hwæt
Gen.	hwæs (whose)	hwæs
Dat.	hwām (whom)	hwām

Here again the Modern accusative case is developed from the dative.

The relative in Old English was *sē* or *sēþe*, declined as in the first table above. The form that still remains, and, in addition, *who* and *which*, have later been added as relatives. *Who* is in origin the same as the interrogative. *Which* is from Old English *hwilc*.

Noun

The noun in Old English was fully declined and there were several different kinds of declensions. The chief varieties were weak

and strong declensions. An example of the weak declension is:

	Sing.	*Plur.*
Nom.	oxa (ox)	oxan
Acc.	oxan	oxan
Gen.	oxan	oxena
Dat.	oxaṅ	oxum

Below is an example of the weak declension:

	Sing.	*Plur.*
Nom.	stān (stone)	stānas
Acc.	stān	stānas
Gen.	stānes	stāna
Dat.	stāne	stānum

It will be noticed that the chief difference in the two types is the nominative and accusative plural. The weak nouns add -n or -an, the strong nouns add -as or -s. Some strong nouns, however, formed their plural by adding -a. The genitive singular also differs. We have -s in the strong nouns, -n in the weak nouns. In Middle English the termination -s or -es spread rapidly throughout the nouns, and many weak nouns formed their plural with -s which generally added -n or -en. In Middle English the ending -an was weakened to -en and -as to -es; thus we have *oxen, stones,* with the e still pronounced. In Modern English e before s was lost except in those cases where is followed another s (z) sound —e.g. *houses* [hauziz], *pieces* [pisiz], &c. The plural n remains in such words as *oxen.* In *children,* Old English *cild,* plural *cildru,* which has given correctly *childer* in the dialects, it has been added unnecessarily, in *brethren* and *kine* (see below), it is also an unnecessary addition. *Oxen* is practically the only word in which the old plural in n survives.

Many nouns in Old English formed their plural by change of vowel due to i-mutation (see p. 34). A number of these plurals have survived in Modern English. Thus we have:

O.E. *Sing.*	O.E. *Plur.*	Mod. E. *Sing.*	Mod. E. *Plur.*
fōt	fēt	foot	feet
gōs	gēs	goose	geese
tōþ	tēþ	tooth	teeth
lūs	lȳs	louse	lice
mūs	mȳs	mouse	mice
mann	menn	man	men
wīfmann	wīfmenn	woman	women

The last word only retains the distinction in the spelling; the pronunciation of the singular is -[mən], the plural -[min]. Many words which originally had a similar vowel change have been levelled under the ordinary plural in s. Thus Old English had:

Sing.	*Plur.*
bōc (book)	bēc. [This should have given *beech.*]
cū (cow)	cȳ. [The form *kye* which this would give is still in the dialects.] *Cf.* also *kine* with added n.
brōc	brec (breeches—*s* added)
hnutu (nut)	hnyte

It is to be noted that the dative case in Old English had also i-mutation, and in two words, *brōþor* (*brother*), *dohtor* (*daughter*), it only, and not the plural, was mutated. From the dative singular *brēþer* was formed the form *brethren* by the addition of an analogical n to form a plural *breþren,* the *ē* being shortened before þr (p. 33). The original plural was *brōþru* (cf. *cildru,* above which has been changed to *children*). Mutation of the dative accounts for the difference between *borough* and *bury* in place-names. *Borough* is from the nominative *burg* (*a fortress*); *bury,* from the dative *byrig,* formed with mutation of u to y.

Adjectives

Adjectives were fully declined in Old English as they were in Modern German. Very little trace of such declension is left.

In Old English adjectives were compared by adding -ra to form the comparative, -ost or -est to form the superlative. The -ra is for -ora or -ira developed from earlier -oza or -iza, still earlier -osa, -isa by Verner's Law (p. 42), and the change of z to r (p. 36). Thus the comparative -osa, -isa, is originally not unlike the superlative -ist, -ost, which has given -est, -ost. Comparatives with -ra from earlier -ira have the vowel mutated through the i in the comparative suffix (p. 35). This accounts for the comparison of *old, elder, eldest.* In Old English other adjectives had the vowel altered in this way in comparison (e.g. *long; cf.* Middle English *long, lenger, lengest*).

The comparison by means of a new word, e.g. *good, better, best,* goes back to Old English.

The comparison with *more* and *most* arose in Middle English.

Verb

The verb has to be divided in Old English as in Modern English into two classes according as to whether it is *weak* or *strong*— that is, according to whether it forms its past tense and past participle by adding a

suffix or by changing the vowel of the root. There were in Old English two chief classes of weak verbs and seven classes of strong verbs.

Weak Verbs.—The weak verbs in Old English formed their past tense by adding either the suffix -ede or -ode (de). Both these suffixes have been levelled in Modern English under -ed which is usually merely the sound [d] or [t]. Thus we have (O.E.):

Infinitive	*Past or Preterite*
werian (to defend)	werede
lufian (to love)	lufode
hieran (to bear)	hierde

Modern English *loved, heard,* &c. In words like *baked, tossed,* &c., the d represents the sound t.

Caught in Modern English is formed on the analogy of *taught, brought,* &c. The Middle English form is *cacchede,* which should have given *catched* [kætʃt]. The verb *wear* was originally *weak* and had a preterite *werede;* the strong form *wore* in the Modern language is probably due to the influence of *tear.* *Cf.* such phrases as *wear and tear.*

Strong Verbs.—Below are examples of the seven classes of strong verbs, together with the corresponding Modern English forms:

Infinitive.	*Pret. Sing.*	*Pret. Plur.*	*Past Part.*
(1) feallan (fall)	fēoll (fell)	fēollon	feallen (fallen)
(2) scacan (shake)	scōc (shook)	scōcon	scacen (shaken)
(3) bindan (bind)	band	bundon (bound)	bunden (bound)
(4) beran (bear)	bær (bore)	bǣron	boren (borne)
(5) sprecan (speak)	spræc (spoke)	spræcon	sprecen (spoken)
(6) scīnan (shine)	scān (shone)	scinon	scinen (shone)
(7) cēōsan (choose)	cēās (chose)	curon	coren (chosen)

It will be seen that on the whole there is far less variation in the verb than in Old English. The Old English past participle was formed by prefixing the particle *ge* as in Modern German. The g was pronounced [j], *i.e.* like y, and was lost at an early date The prefix remained in Middle English as i, written i or y, but was eventually entirely lost. It still survives in such archaic forms as *yclept, yclad,* and in the adjectives *enough* (Old English *genōg*), *ywis* (Old English *gewiss*).

The auxiliaries were all originally independent verbs. *Have* is still used both as an independent verb and as an auxiliary. The present participle in Old English was not -ing, but -ende, which developed in Middle English into -ande, -inde, -ende, according to the dialect. The form -ing is said to be due to the many verbal nouns in -ung.

Adverbs

Adverbs in Old English were formed by adding e to the adjective. Later on the suffix -lic (-like) was used to form adverbs, and owing to its unstressed position, lost its final consonant and became -ly. In *like* and *alike,* &c., the same word has survived and retained the final consonant. Adjectives in -like, e.g. *childlike,* are, of course, recent formations from the two independent words.

VII. Etymology

Etymology seeks principally to do two things: first to relate words in English to each other, and secondly to show the connection of English words with words in other languages. We call words which are related either to one language or in different languages, cognates. When we apply the term cognate to two words, we do not mean, as it is often thought, that one word has sprung from the other, but that both words have originally developed from the same original word or from two words which were originally very closely related. Thus when we say that *foot* and *feet* are cognate, we mean that they are developed from two very similar forms of what was originally one word, *i.e. fōt* and *fōti.* If we go farther afield and point out that *foot* in English is cognate with *Fuss* in German, and with *pedem* in Latin, we mean exactly the same thing—that the three words are descended from a common ancestor. In the case of the English and the German word, the primitive common form was identical. In the case of the Latin word, the primitive form was a closely related form of the same word differing only in the vowel.

In discussing the etymology of words in English so as to show their relations to each other, it is essential to go back to the earliest period of the language. In order to trace such words to their original form, use is made of the sound-laws of English which have been propounded in sects. iii. and iv. This process will help to reveal a great number of etymologies. Thus the relation of *husband* and *house* is apparent as soon as one realises that the vowel in the first word

has been shortened before the combination *sb*, and that originally *husband* had as its first element the word *hūs*, which is the Old English form of *house*. We need go no further back to show the connection of these two words. Many other compounds can be explained by a similar process.

In some cases the compound nature of the word has become obscure in the course of its development from Old English to Modern English. No one would suspect that the words *lord* and *lady* both originally contained the word that is now *loaf*. But if one examines the Old English forms of these words, which were *hlāford*, earlier *hlāfweard*, and *hlǣfdige*, and compares them with the Old English *hlāf* (*loaf*, *bread*), the connection is obvious. The word *hlāf* has become, quite normally, *loaf*; hl becomes l (see p. 30), and a becomes oa [ō] (p. 31). In *hlāford* and *hlǣfdige* the first element has become obscured. ā in the first word had a development which was different from that which it underwent in *hlāf*, because it was placed in entirely different conditions. It appears in Middle English as *laverd*, *laverd*, the ā having been shortened, and in Modern English as *lord*. In *hlǣfdige* we see the mutation of ā to ǣ before the following i (see p. 34 above). The ǣ becomes ē (see p. 31), is shortened before *fd* (p. 33), and we have Middle English *levedi*, which gives ultimately *lady*. *Hlāford* means originally *the loaf-* or *bread-ward*—that is, *the guardian of the bread*—and *hlǣfdige*, *the bestower of the bread*.

When the aim of the etymologist is merely to show the relation between two English words, it is very often sufficient, as in the cases above, to go back to Old English. For some words, however, this is not enough. Thus *bring* in Old English is *bringan*, *brought* is *brohte*. It is not any easier to detect any relation between the two words in Old English than in Modern English. To do this one has to go back still further to the common Germanic language, and then it will be found that *brohte* had originally an *n*, which has disappeared and affected the preceding vowel. The process is explained on p. 35 above. In this case, even to explain the relation between two English words, one has to consider their forms in Primitive Old English or in Germanic, the language from which Old English sprung.

The relations between the sounds of Old English and the sounds of Germanic have been investigated and formulated in exactly the same way as the relations between Old English, Middle English, and Modern English. A certain number of the sound-laws have been explained in chap. v., because without them many of the relations between words in English itself would be obscure. In order to compare English with the other Germanic languages for the purposes of etymology one has to trace the English form back to its Germanic equivalent. If we are seeking to connect an English with a Modern German word, the German word must also be traced back to its primitive form in the parent Germanic language. Where the primitive English form and the primitive German form are identical, or where the forms differ in a certain definite way which show that they are closely related to each other, we are justified in saying that they are cognate. Thus, for instance, the English word *whole* goes back to Old English *hāl*. The w in the modern form is an unnecessary insertion, and the vowel ō is developed normally from Old English ā. This Old English ā represents Germanic ai (p. 36 above). The German word *heil* (*whole*, *sound*) is pronounced [*hail*], and has preserved the original Germanic vowel. It too is Germanic *hail*. Hence, as the meaning of the two words and their original form is the same, we can proclaim them as cognate. Similarly we learnt (p. 34) that the word *goose* is developed from Old English *gōs*, from Germanic *gans*. German still has *Gans*, which preserves the primitive form.

In comparing a word like English *high* with German *hoch* [*hoχ*], we are on more difficult ground. The English word will be found to go back to Old English *hēah*. We find that Old English ēa very often represents Germanic au. Hence the primitive form *hauh* [*hauχ*]. But this has not the same vowel as the German word, and therefore we cannot connect the two without further examination. If, however, we examine the German word, we shall find that the vowel is not originally ō, but au, and that before *χ* and s a change of Germanic au to o takes place regularly in Modern German. The word *hoch* is thus traced back to *hauh* [*hauχ*], which agrees with the form from which the English form is derived, so that the two words are cognate. In this case knowledge of the development of German is necessary in order to get the correct primitive form of the German word for purposes of comparison.

When we go still further afield, and seek to compare English words with non-Germanic words, such as Greek, Latin, or Sanskrit, we have to trace the word to an earlier stage of its existence than Germanic, to the time when Germanic itself was but a branch of the Indo-Germanic or Aryan languages, just as the Germanic languages, such as English and German, are now

branches of the Germanic language itself. Having obtained the Germanic form of the word, we have to try to discover how it would appear in the Aryan language. If, then, its form is identical with or closely related to that from which we trace the Greek or Latin word, the words are cognate. Thus, for instance, the English word *teach* is developed, as we have seen, from Old English *tǣcan*, Primitive Old English *tākjan* (p. 34), which is Germanic *taikjan* (see p. 36). Similarly *token*, from Old English *tācn*, Germanic *taikn*, with which we may compare German *Zeichen* (*sign, token*) [tsaiχn]. For German z, English t, compare *tide, Zeit; ten, zehn; to, zu*, &c., and see p. 42. The Germanic *taikjan*, from which *teach* is descended, is different in two respects from its original form in Aryan. -jan is a verbal suffix, and we leave it out of consideration. If we take *taik-*, we find that Germanic ai corresponds to Aryan oi (*cf.* Gk. *oinē*, Gmc. *ain*, O.E. *ān*, Gmn. *ein*), and that t in Germanic corresponds to d in Aryan (*cf.* Lat. *deus*, Gk. *(o)dontis*, Gmc. *tanþ*, Eng. *tōþ*, Gmc. *Zahn*). Hence the Aryan form is *doik*. If now we take the Latin word *dīco* (*I say*), and trace it back, we find that in Aryan it was *deic*. The o is a suffix, and thus we have *deik* (giving); Latin *dico, doik* (giving); English *teach*. We know that the vowels ei and oi were closely related in Aryan by the process known as gradation (see p. 35). Since, then, the two words *dico* and *teach* have not entirely dissimilar meanings, and since they go back to two originals which were very closely related in Aryan, they are cognates.

We see, then, that in order to compare an English word with a non-Germanic word, we have to do three distinct things. We have first to get the earliest form of the word in English; secondly, to find the Germanic equivalent of that form; and, lastly, to find the Aryan equivalent of the Germanic form. In addition we require to know something about the relation between the language in which the other word occurs and Aryan, and something of the vowel relations in Aryan itself.

It has been discovered that in certain consonants there are regular differences between Germanic languages such as English, and non-Germanic languages such as Latin, Greek, Celtic, and Sanskrit. The chief consonants affected are p, t, k, b, d, g—that is, the stop consonants (see table, p. 27 above). The consonants p, t, k, are changed to the corresponding consonants f, þ, h [χ]; the consonants b, d, g, are changed similarly to p, t, k. These are not all the changes, but these are the most important. These changes are illustrated in the table below.

	Latin	Greek	O.E.	Mod. Eng.
p	pater		fader	father
	pedem		fōt	foot
		pemptos	fifta	fifth
	pecu (cattle)		feoh (cattle, money)	fee
t	tres		þrēo	three
	frater		brōþor	brother (p. 29)
	tū		þū	thou (p. 29)
	mentum (chin)		mūþ, *from* munþ (p. 35)	mouth
k	cord [k]	kardia	heort (*h* from χ)	heart
	caput ,,		hēafod	head
	centum ,,		hund	hund(red)
	pecus ,, (cattle)		feoh (cattle, money)	fee
b	labium	baitē	lippa	lip
			pād (coat)	
d	domare	damaō	temian, *from* tamjan (p. 34)	tame
	decem	deka	tēon, *from* tehun	ten
	duo	duo	twā	two
	dentem	odont-	tōþ, *from* tanþ (p. 35)	tooth
	edere		etan	eat
g	genus	genos	cynn [k]	kin
	genu	gonu	cneo [kn]	knee [n]
	ager (*cf.* agriculture)	agros	æcer [k]	acre [k]
	jugum	ergon, *from* wergon	geoc ,, weorc, *from* werk	yoke work

These are the most simple changes, but in addition Grimm's Law explains another series of correspondences. In Aryan there were, besides the above six stop consonants, six other sounds consisting of the same stop followed by the aspirate h, which were written ph, th, kh, bh, dh, gh. These also were changed in Germanic. The first three were labelled under the corresponding unaspirated consonants p, t, and k, and became in Germanic f, þ, and h (from χ), as we have seen above. The three sounds bh, dh, and gh lose the aspirate—that is, they become b, d, and g. In Latin bh and dh become f, gh becomes h; in Greek bh becomes ph (φ), dh becomes th (θ), gh becomes χ.

	Aryan	Latin	Greek	O.E.	Mod. Eng.
bh	bherō	fero (I bear)	phero	beran	bear
	bhrātar (*cf. Sanskrit* bhrātar	frāter		brōþor	brother
dh		fūmus (smoke)	thugatēr	dohtor	daughter
				dūst, *from* dunst (p. 35)	dust
	Sanskrit— da-*dhā*-mi 'set, place'		ti-*thē*-mi	*dǣd*	deed
			thura	duru	door
gh	homo			guma	bride-*g*(r)*oom*
	anser, *from* hanser			gōs, *from* gans (p. 35)	goose
	hortus			geard	yard (see p. 29)

Verner's Law

There are a certain number of cases in which Grimm's Law does not appear to operate. For instance, Latin *pater* with Aryan t ought to give þ in Old English, but we find instead *fæder* with d. These cases were explained by Verner. According to the law which bears his name, the consonant-shifting known as Grimm's Law took place in all cases when the sound was at the beginning of a word. When the sound was in the middle of a word the change of consonant depended on the position of the accent. Verner showed that it was only when the accent fell on the syllable immediately preceding the consonant that Grimm's Law operated in these cases. When it fell on any other syllable, the sounds p, t, k, became b, d, g, and in addition the consonant s became z. This z in Old English became r, and this explains the relation between *was* (with primitive s) and *were* (r from earlier z, which is primitive s changed by Verner's Law), and *lose* and (*for*)*lorn* (see p. 36 above). In comparing English and German words, it has to be remembered that in the latter language a more recent after-shifting of consonants took place. By this second "sound-shifting" Germanic p became pf or f, t became ts (written z) or ss, d became t, and þ became d. Examples are:

English and Germanic—p, *pound*, Ger. *Pfund; sleep, schlafen.* t, *tide, Zeit; token, Zeichen; two, zwei; ten, zehn; water, Wasser; wot* (knew), *weiss.* d, *door, Thur* [tūr]; *drink, trinken; dead, tot.* þ, *thou, du; think, denken; death, Tod.*

CHAPTER III

THE ENGLISH ALPHABET AND ORTHOGRAPHY

An Alphabet is a collection or series of letters. The word is derived from the names of the two first letters of the Greek Alphabet, Alpha = A, and Beta = B.

Letters are symbols for the representation in visible form of the sounds produced from the human throat and mouth in the course of everyday speech. The oldest written signs, like the Hieroglyphics of the Egyptians, were pictorial representations of concrete objects, and expressed human thought rather than human sound. In time separate sounds came to be represented by parts of these pictures. At first the sound represented was a syllable—that is, a sound usually compounded of two smaller sounds, vowel and consonant. Of such a nature was the old Semitic Alphabet of the Phœnicians, from which the Greek and Latin Alphabets, and consequently our own Alphabet, are derived. Later still, however, the symbols of the Alphabet were used to represent distinct sounds in human speech without reference to their association with other sounds, and in that way they are used to-day.

The aim of an Alphabet should be to represent every simple sound of a language by a separate symbol.

In the English language, as in many other languages, there are four distinctive sounds:

The Aspirate, represented by h.
The Vowels, represented by a, e, i, o, u, and sometimes y.
The Semi-Vowels, represented by w and y.
And the Consonants, represented by b, c, d, f, g, k, l, m, n, p, q, r, s, t, v, x, and z.

All sounds are produced by drawing a breath from the lungs up through the throat into the mouth, and by thence emitting it into the open air. Different sounds are produced by modifying this breath during its passage through the throat and mouth into the air.

Thus, the simplest sound of the English language is to be found in the sound of the aspirate h, a mere breath drawn up from the lungs through the throat, and emitted, unmodified and unimpeded, through the mouth into the open air.

From various modifications of this breath-sound come all the other sounds of the language. We may modify it by three different manners of articulating it, and each one of these three different manners of articulation may be further modified by different disposals of the mouth as the sound passes into it from the throat. The three different manners of articulation are :

(1) Voicing of the breath ; that is to say, we breathe the sound from the lungs up through the throat in such a way as to cause the vocal chords (on either side of the Adam's Apple) to vibrate, and then pass it out through the mouth into the air. In simpler words, we breathe in such a way that the sound of the voice is heard.

(2) Obstruction of the breath ; that is to say, we breathe the sound from the lungs up through the throat unmodified, but obstruct it on its arrival in the mouth by bringing various parts of the mouth into proximity, so that the sound has to make its way by them in order to reach the open air.

(3) Obstruction and Voicing of the breath ; that is to say, we obstruct the breath in the mouth, and then cause the vocal chords to vibrate in the throat.

The sounds produced by simple voicing of the breath are the vowels or open, sonorous sounds of the language, which are capable of conveying meaning to the ear without being joined to other sounds.

Every vowel depends for its distinctive sound upon

(1) The disposal of the tongue.
(2) The disposal of the lips.

The following table gives examples of the 17 vowel-sounds of Modern English, arranged according to the manner of their formation by the tongue and lips, and also so as to show how one vowel sound may be developed out of another by narrowing or rounding of the lips :—

		Unrounded.			Rounded.	
		Narrow or Tense	Wide or Slack		Narrow or Tense	Wide or Slack
Front.	High.	Been	Bin		(Men)u	
	Mid.	Bane	Bend			
	Low.	Bairn	Band			
Mixed.	High.					
	Mid.	Bun	(Ev)er			
	Low.	Burn				
Back.	High.				Boon Rule	Book Pull
	Mid.	Barn			Bone	O(bey)
	Low.				Born	Bonny

Note.—From the above table it will be seen that the English has

(1) Four wide or short vowels.
(2) Six narrow or long vowels.
(3) Four narrow- or long-rounded vowels.
(4) Three wide- or short-rounded vowels.

With the exception of the sounds in *Burn*, *Barn*, and *Menu*, each narrow vowel is very closely related to a corresponding wide vowel. Therefore, for phonetic purposes, it would be quite legitimate to denote both the wide and narrow intonations of a single vowel sound by the same symbol, with some mark or accent over it when it is long. In that case Modern English needs 10 vowel symbols.

In the formation of vowel sounds the

tongue moves in two directions at the same time.

(1) It draws itself back towards its roots. This movement may be made in three varying degrees—slightly, half, and almost completely.

When slightly drawn back, the vowel resulting is called a Front vowel.

When half-drawn back, the vowel resulting is called a Mixed vowel.

When almost completely drawn back, the vowel resulting is called a Back vowel.

(2) Simultaneously it arches itself up towards the roof of the mouth. This movement, like the other, may be made in three varying degrees—slightly, half, and almost completely to the roof of the mouth.

When slightly arched, the vowel resulting is called a Low vowel.

When it is half arched, the vowel resulting is called a Mixed vowel.

When it is almost completely arched, it is called a High vowel.

Thus it may be seen that by the simple disposal of the tongue alone we may have nine different vowel sounds—

i.e. a Front vowel may be { high. / mid. / low.

A Mixed vowel „ { high. / mid. / low.

And a Back vowel „ { high. / mid. / low.

In the formation of the vowels the tongue may be also in two different conditions.

(1) It may be held loosely with the muscles relaxed, in which case the vowel sound resulting will be a wide or slack vowel sound, e.g. *bin*.

(2) It may be held tightly with the muscles contracted, in which the vowel sound is a narrow or tense vowel, e.g. *been*.

In the formation of the vowels the lips may be disposed in two different manners.

(1) We may open them wide so as to form a wide passage for the sound, in which case the vowel sound resulting will be an unrounded vowel sound.

(2) We may narrow this passage by drawing the lips closer together, in which case the vowel sound will take a longer time in passing through them, and will be a rounded vowel sound.

Example.—Let us take the simple vowel sound of i in *grin* and *hill*. If we tighten the muscles of the tongue in pronouncing these words, we get *green* and *heel*; if we further round the lips for *green*, we get the vowel in the word *(men)u*; if we change the sound of *heel* back into *hill* and try to pronounce it with rounded lips, we get the sound of the German word *Hüll(e)* = *cover*.

By multiplying the eighteen possible disposals of the tongue by the two possible disposals of the lips, we see that there are thirty-six vowel sounds possible to a language. Of these thirty-six, however, English has only seventeen (or less than half), and of these one (the sound of u in *menu*) is very rare, and only found in words recently borrowed from foreign languages, and not always then in the mouths of all speakers (*e.g.* many people talk of the *m'noo* or the *maynew*).

t is produced by bringing the point of the tongue against the palate just above the teeth and allowing the breath to burst them asunder.

k is produced by bringing the back part of the tongue into sharp contact with the roof of the mouth, and allowing the breath to burst them asunder.

The voiceless consonants, such as s (in sin), th (in thin), sh (in shin), ch (in loch), and f, are produced, not by entirely stopping the breath for a moment, as in the case of p, t, k, but by obstructing it in such a way that, to reach the open air, it has not to burst open its barriers, but may rub through them without moving them—in other words, do not bring the various parts of the mouth into sharp contact, as in the case of the Plosives. These consonants are called Fricative consonants—that is, consonants formed by the friction of the breath against its barriers.

s is produced by the friction of the breath between the tip of the tongue and the back gums of the front upper teeth.

sh is produced by the friction of the breath between the tip of the tongue and the hard ridge just above the back gums of the front upper teeth.

th is produced by the friction of the breath caused by thrusting the tip of the tongue between the two rows of teeth, or at the back of the upper teeth.

f is produced by the friction of the breath between the ends of the upper front teeth and the lower lip.

ch (in loch) is produced by the friction of the breath between the back of the tongue and back part of the roof of the mouth (the palate).

The sounds produced by both obstructing and voicing the breath are the consonant sounds represented by b, d, g (in gun), z, zh (the sound of the s in leisure), th (in thine), v, m, n, ng (in sing), l, v, w, and y. As the voice is used in articulating these consonant sounds, they are called the voiced consonants.

Of these voiced consonants the first three, b, d, g, are only the Plosives p, t, k voiced; while z, zh, th (in thine), and v are the Fricatives s, sh, th (in thin), and f voiced.

Of the remaining seven consonant sounds,

m, n, and ng are respectively the voiced Plosives b, d, and g nasalised—*i.e.* in their articulation the breath meets with the same obstructions as in the articulation of b, d, and g, but instead of bursting them open, it leaves them unmoved and makes its way out into the open air by the nose. For this reason they are called Nasal Consonant Sounds.

l is produced by disposing the mouth for the sound of d, but instead of bursting *through* the obstruction, roll the breath round it on one or both sides.

r is produced by disposing the mouth for the sound of j, but instead of rubbing the breath through the obstruction, roll it through rather round one side. From the rolling nature of their articulation l and r are called Liquid Consonants.

w and y are the vowel sounds oo (in boon) and ee (in been) articulated sharply before another vowel sound. From their nature they are called Semi-Vowels.

The following is a table of the Consonant Sounds of English, arranged according as they are voiced or not, and according to the manner of their formation:

	Voiceless	Voiced
1. Plosives.	p	b
	t	d
	k	g (in begin)
2. Fricatives.	s (in sin)	z
	sh (in shin)	zh (in leisure)
	th (in thin)	th (in thine)
	f	v
	ch (in loch)	
3. Nasals.		m
		n
		ng (in sing)
4. Liquids.		l
		r
5. Semi-Vowels.		w (in wet)
		y (in yet)

The sounds of *ch* (in *church*), and *g*, *j*, *dg*, in *gin*, *judge*, are compound consonants. *ch* consists of *t*+*sh*. The other sound consists of *d*+*zh* (the sound in *leisure*).

In addition to the simple sounds, both vowel and consonant, already mentioned, English possesses three compound vowel sounds or diphthongs. Such sounds would accurately be expressed by a digraph, or combination of the two symbols for the vowel sounds which go to make the compound sound. These three diphthongs are:

(1) A compound of a in bar and i in bit, which gives the vowel sound found in aisle, isle, height, fly.

(2) A compound of o in bore and i in bit, which gives the vowel sound of boil, boy, buoy.

(3) A compound of a in bar and u in rude, which gives the vowel sound in sau(er)kraut, bout, now.

e and o are also usually diphthongised to ei and ou.

If we add up all the various sounds, simple and compound, detailed above, we shall find that there are 43 sounds to be heard in the English language, 40 simple (1 aspirate, 17 vowel sounds, 22 consonant sounds) and 3 compound.

To represent the 40 simple sounds of the language, our Alphabet provides only 26 symbols, so that in its primal duty of giving for each simple sound of the language a separate symbol, it fails very conspicuously. The following is the list of our present symbols or letters in small form:

a b c d e f g h i j k l m n o p q r s t u v w x y z.

Of these h does adequate duty for the aspirate, but for our seventeen vowel sounds we have only the five symbols a, e, i, o, and u, to which we may also add the consonant symbol y, which is, in such words as "many" and "hymn," quite needlessly used instead of i. The remaining 20 symbols (in which we include y) are used for the representation of the 24 consonant sounds; but of these, three, c, q, and x, are redundant or needless symbols, as they represent sounds already more adequately represented by the use of other symbols.

e.g. c in candour represents the sound of k
c in cinder „ „ „ s
qu in quick „ „ „ kw
q in etiquette „ „ „ k
x in tax „ „ „ ks
x in Xenophon „ „ „ z
x in exist „ „ „ gz

As, therefore, these three letters could be razed from the Alphabet without loss, or rather with advantage, to its phonetic powers, for phonetic purposes we may say

that we have only 23 symbols for our 40 simple sounds.

Owing to this dearth of symbols it follows, in our Alphabet to-day, that—

(1) A single vowel symbol has to represent many sounds.
cf. a in *can, can't, cane, cave, call.*
o in *old, odd, obey.*
u in *rude, full, dull, menu.*

(2) Some simple vowel sounds have to be represented, in certain words, by digraphs (which rightly should only be used to represent compound sounds).
cf. ee in *feet,* the same sound as thei in *fit,* lengthened and narrowed.
oo in *wood,* the same sound as the u in *rude,* shortened and widened.

(3) Some consonant sounds have to be represented by consonant digraphs.
cf. the initial sounds in *shin, thin, thine, loch.*
The use of digraphs for the representation of simple consonant sounds is as much to be condemned as their use for the representation of simple vowel sounds. A consonantal digraph should represent the sound of each of one of the consonantal symbols which compose it (*e.g.* hat*r*ed, sad*n*ess, wil*f*ul). But in such words as *shin, thin,* we do not pronounce the separate sounds of s and h, or t and h, but in each case a distinct and simple consonant sound. The folly of using digraphs for simple consonant sounds is further exemplified in such words as *mishap, fathead, bloc(k)head,* in which the digraphs receive their natural compound articulation.

(4) A dearth of consonant symbols leads to a dearth of consonant digraphs, and three consonant sounds, zh (in *leisure,* or words borrowed recently from French, such as *jeu d'esprit, mirage*), th (in *thine*), and ch (in *loch* and a few other words, mostly Scotch), are not represented separately at all.

The above defects in our spelling to-day are the natural outcome of the poverty of our Alphabet; but there are other defects more glaring still, perhaps, that are due solely to our own stupidity.

In many ways the English mind is intensely conservative, but in nothing does this conservatism show itself so much as in our modern spelling. The form in which our words appear to-day dates, roughly speaking, from the end of the sixteenth century, and represents the pronunciation of the days of Queen Elizabeth. But we have only to study Shakespeare with a little care to see that his pronunciation must have been in many ways very different from ours. Take, for instance, his rhymes; in the Sonnets we find him rhyming the following words together:

come, tomb; son, noon; tongue, song; part, warte; herd, beard.

There is something significant even in the words which he does *not* rhyme together, although, to our modern ideas, he might have done so without offence. From the fact that he never rhymes such words as *wane* and *pain,* we may gather that he did not pronounce them alike. Or again, how very few among a modern audience can understand the intentional play upon words made by Cassius in *Julius Cæsar* in the lines—

"Now is it *Rome* indeed and *room* enough,
When there is in it but one only man,"

when they hear the lines from the mouth of a modern actor. To an Elizabethan audience, the play upon words was obvious enough, as they pronounced both words with the long u sound found in *doom.* But even for the Elizabethans the form of their words did not always adequately represent the sound. Like us to-day, though to a minor extent, they clung to spellings that arose from an older pronunciation or from some misconception made in bygone days. For instance, at the beginning of the sixteenth century *know* and *would* were pronounced as they were written, but by Shakespeare's time the sounds of the k and l had disappeared, and were retained in the spelling merely by force of tradition. The truth is that the Elizabethans had inherited their general tradition of spelling and their various symbols and digraphs from the Anglo-French scribes of the Plantagenet period, who did their best to make their spelling represent their own pronunciation, which differed, however, from that of the Elizabethans as much as the Elizabethan pronunciation differs from ours. But it must be admitted that, in spite of their efforts towards a phonetic orthography, these Anglo-French scribes are responsible for some of the most irritating of the errors in our modern spelling. Some of their mistakes arose out of their very desire to be phonetic in their spelling. For instance, we owe to them—

(1) The many vowel digraphs for simple vowel sounds.
cf. ee in *feet*, oo in *foot* and *doom*, ie in *yield*.
ea in *beat*, oa in *boat* and *broad*, oe in *toe*.
eo in *people*, ui in *fruit* and *bruise*, &c.

(2) Our consonant digraphs for simple consonant sounds.

(3) Mute or unsounded final e after a single consonant at the end of monosyllabic words, to denote that the accented vowel is long.
cf. same, wife, yoke, mete.

(4) The doubling (in spelling but not sound) of f, s (voiceless), k (into ck), and l standing alone at the end of monosyllabic words to show that the accented vowel is short.
cf. stiff, moss, clock, fill. Exceptions, *if, yes.*

(5) The doubling (in spelling but not sound) of single consonants standing directly after the accented vowel in dissyllabic words, when followed by another vowel, to show that the accented vowel was short.
cf. matter, manner, throbbing (from throb), *sadden* (from sad).

Other defects of their spelling which they have handed down to us arose from the fact that they had two different systems of spelling and pronunciation to choose from, the English and the French. The existence of these two conflicting systems has confirmed, or initiated, such discrepancies as—

(1) The twofold sounds of c—k in *can*, s in *rice*.

(2) The twofold sounds of g—hard in *get*, j in *gem*.

(3) The two pronunciations of h—aspirate in *hope*, silent in *honour*.

To these defects, arising from fairly obvious reasons, we may add a few that arose from less obvious but plausible enough reasons (to be explained hereafter), such as—

(1) The twofold pronunciation given to the digraph -gh, silent (to-day, but in Plantagenet days sounded as ch in *loch*) in *bright, sought, bough*; f in *rough, laugh*; p in *hiccough*.

(2) The spelling of such words as *come, some, many*, and a few that arose out of mere perversity, such as

(3) The digraph wh, in place of the older and more phonetic hw.
cf. O. E. *hwil*, Mod. E. *while*.

(4) The needless digraphs -tch and -dg (-dge at end of words) to represent the double spelling of ch and j after short accented vowels.
cf. witch, catch, judge, badger.

(5) The refusal to double v, even to follow their own rule of doubling consonants after short accented vowels.
cf. have, live, liver, hover.

The upshot of all these remarks upon the spelling and pronunciation of our Plantagenet and Elizabethan ancestors is to bring this fact about our modern orthography into prominence: to-day the pronunciation of our words is one peculiar to ourselves, and unlike the pronunciation of earlier ages, while their form represents, inadequately, a pronunciation belonging to the late sixteenth and early seventeenth century, and the symbols that make up their form, and their general arrangement, were evolved by half-French, half-English scribes to represent (inadequately, as it turns out) the pronunciation of the fourteenth century.

But our modern English spelling shows graver sins against common sense than that of mere Archaism. In many words, such as *debt, doubt, scent*, we have letters inserted that not only are not sounded to-day, but never were sounded, and were not meant to be sounded at the time of their insertion. This species of phonetic insanity is dignified by the name of "Etymological" Spelling. With the revival of learning, and in particular of classical study, in the sixteenth century came the knowledge that many of our English words were ultimately derived from Latin, and this discovery so obsessed the minds of certain pedants that they determined to exhibit it in their spelling. To show that the English word *dett* was derived from Latin debita, they inserted a b into it, not because they wished it to be sounded, but as an advertisement of classical scholarship on their own part. But in their eagerness to display their learning, these pedants sometimes succeeded only in displaying their ignorance. *Science* was spelt by them in its present fashion because it came from Latin *scientia* (= knowledge), and therefore, by analogy with *science*, they decided to write *scent*. Unfortunately the word *scent* is derived ultimately from the Latin *sentire* (= to feel), and so to-day, thanks to these half-educated pedants, *scent* has in its spelling a letter that has never been sounded since the word existed in this or any other language. Thanks, too, to the example set by these pedants, to-day, whenever we borrow a word from another language, though we give to it a good English pronunciation, we strive to preserve the spelling that it had in its original language. Thus, though we may speak of

Sikolloji (or more phonetically spelt Saĭkŏlŏjĭ), we write Psychology, because, forsooth, the word is derived from the Greek psuchē (= a soul) and logos (= a discourse). Nor are we consistent in our use of "Etymological" spelling: if we *must* denote the derivation of words from Latin and Greek by our spelling, ought we not also to show the derivation of other words from their Old English or Anglo-Saxon forms? Why not write *fouwrteen* and *hlford* for *fourteen* and *lord*, just to show that we know the words come respectively from *feowertine* and *hlaford?* If we write *scent* (from Latin *sentire*) because the Latin *scientia* gives us *science*, surely it would be no more foolish to write *hlfove* for *love* (from Old English *lufu*) because the Old English *hlaford* gives, in "Etymological" spelling, *hlford*. Unfortunately, in recent times pedants have awoken to their inconsistency (though not, alas! to their stupidity), and hence the movement on foot to-day to write *shew* in place of *show*, which at least denoted the o sound in the word, merely because in earlier times the word was written *schewen*, and in the earliest times *sceawian*.

There is one other kind of "Etymological" spelling that we owe to pedantry, which may be seen in the form of the word *hiccough*. The want of Etymology shown in the formation of this word is known by the name of "Popular" Etymology. The word was in its origin onomatopæic—that is, it tries to represent a certain noise in written form, and at first it was written quite rightly *hiccup*. But the pedant had not enough imagination to understand that this was a mere sound word; he connected it etymologically with the word *cough*, and so chose to spell it *hiccough*, although he still continued to pronounce it *hiccup*.

History of English Pronunciation and Spelling

In order to understand the few rules that exist in Modern English spelling, it is necessary to trace the gradual history of English pronunciation and its representation since the days of the coming of Hengist and Horsa down to the modern age. During the fifteen hundred odd years that separate these two ages, English has developed a system of sounds for its vowel symbols that is not only at variance with the common sound-system of the Continent, but also with the sound-system employed in the languages of the other races, such as Welsh, Irish, and Gaels that inhabit the British Isles.

Old English Period (A.D. 449–1066)

When they came to England from the Continent, the sound-system of the Angles and Saxons was the same as that of the other Germanic peoples of that time. On the Continent the old sound-system has been preserved with greater tenacity than in England, and Old English (or Anglo-Saxon, as it used to be called) resembles Modern German in sound and spelling far more closely than Modern English. To represent these sounds, Old English had an alphabet of its own, known as the Runic Alphabet, consisting at first of twenty-four, and later of twenty-eight, symbols. This alphabet, however, was not used for purposes of literature, but merely, as the angular form of its letters shows, for inscriptions upon rock and stone, or cups, horns, swords, and wooden tablets, with a view to conveying simple information or commemorating important facts.

When St. Aidan and his Irish missionaries came into Northern England they taught the English the use of their own Irish alphabet of eighteen letters, which had been built up out of the Roman Alphabet. In their desire to have a really adequate and phonetic spelling, the English added eight more letters to this alphabet to represent sounds unknown to the Irish.

From their old Runic Alphabet they took two symbols, Thorn, written þ, and Wên, written ƿ, to represent respectively the sounds of Mod. E. voiceless th (in *think*) and w.

(2) For the sound of voiced th (in *brother*) they invented a new symbol, by crossing the Irish d, usually written to-day ð.

(3) For the sounds of a in Mod. E. *cat* and *cave*, they invented a new symbol by running a and e together, as æ.

(4) For the sounds of u in Mod. Fr. menu (pronounced many, with rounded lips for second syllable), and Mod. Ger. grün (pronounced green with rounded lips), they borrowed from the Classical Roman Alphabet (which had it from Greek) the symbol y.

(5) For the sounds of ks and of voiced s in learned words borrowed from Latin, they borrowed from the Roman Classical Alphabet (and through it from Greek) the symbols x and z.

(6) After the first Danish invasions they borrowed from the Scandinavian Runic Alphabet the symbol k, to represent the plosive sound of *c* in Mod. E. *can*, represented in Old E.

by *c*, which had, however, in certain positions, also the sound of *ch* in Mod. E. *chin*.

The Old English Alphabet therefore consisted of the following 26 letters:

a b c d e f g h i l m n p r s t u (Irish).
þ and ƿ (Runic).
æ and ð (new inventions).
x y z (borrowed, through Latin, from Greek).
k (Scandinavian).

There were 14 vowel sounds in Old English, and 7 vowel symbols to represent them. Of these 14 vowel sounds, 8 were unrounded, 6 rounded, in articulation. We have seen already that one disposal of the tongue, without or with rounding of the lips, can produce two vowel sounds, one of short, the other of long, intonation. Old English used the same vowel symbol for the long as well as the short intonation, but marked the long intonation by placing an accentual mark over the vowel symbol, as in stán. In this way each one of the 14 vowel sounds was separately represented in Old English.

The sounds given to the Old English vowel symbols were as follows:

UNROUNDED VOWELS.

O. E. a as in Mod. German, *Mann* (Ex. faran.)
„ á „ Mod. E. *father*.
„ e „ „ *met*.
„ é „ „ *they, mate*.
„ i „ „ *grin*.
„ í „ „ *green*, Mod. Fr. *élite*.
„ æ „ „ *cat*.
„ ǽ „ „ *care*.

ROUNDED VOWELS.

O. E. o as in Mod. E. *obey*,[1] Mod. Fr. *mode*.
„ ó „ „ *bone*.
„ u „ „ *full*.
„ ú „ „ *Luke, doom*.
„ y „ Mod. Fr. *menu*, Mod. Ger. *glück*.
„ ý „ Mod. Ger. *grün*.

In unaccented position, in which any one of the vowels of short intonation might be found, the sound of the vowel in accented position was given with a slurred articulation.

In Old English in its earliest days there were no diphthongs. When two vowels came together they received each a separate articulation. In the Northern and Midland dialects (the latter of which is the ancestor of Modern English) it was comparatively rare that two vowel sounds came together. In Southern English, in the dialects of Kent and Wessex (the latter of which was the literary dialect of England from 880 until 1066), the unrounded vowels a and i often split up into ea or eo before the consonant sounds l, r (liquid), c, ch, g, and x (guttural) followed by another consonant, but this practice is not known in Modern Standard English.[1]

In their representation of their consonant sounds the Anglo-Saxons were not so successful as in the case of the vowel sounds.

In the first place, they had only 18 symbols to represent 22 sounds.

In the second place, they had one redundant symbol, x, and three others that practically became redundant.

e.g. ð, originally introduced to represent voiced th, soon became confused with þ, and was used to represent both voiced and voiceless ð.

k, originally introduced to represent the plosive sound in Mod. E. *can*, represented in O. E. by c, which had, however, in certain positions, also the sound of ch in Mod. E. *chin*, failed to oust c in several words (*cf.* O. E. *can*, Mod. E. *can*).

z, introduced to represent voiced s in words borrowed from Latin, was never used to express the same sound in native words.

The consonant system that the Old English Alphabet sought to represent was as follows:

	Voiceless	Voiced
Plosives.	p	b
	t	d
	k	g
Fricatives.	s	z
	ch (in *chin*)	=t+sh
	th (in *thin*)	th (in *thine*)
	f	v
	ch (in *loch*)	gh (in Mod. Ger. *sagen*)
Nasals.		m
		n
Liquids.		l
		r
Semi-Vowels.		w
		y

Note.—By comparing this table with the table of Mod. E. Consonants on p. 50,

[1] In Mod. E. this sound of O. E. o has disappeared (at what time is not easy to say) from accented syllables, and is now replaced by the o sound in *hot*.

[1] Examples are West Saxon *ceald, meaht, betweox, eage*, for Mercian and Northumbrian *cald, miht, betwix, ege* (Mod. E. *cold, might, betwixt, eye*). Though this peculiarity of West Saxon has not survived in Modern Standard English, it is still to be found in our dialects. Cf. *lëady, cëald, fëace, hëomly* or *hwomely, mäad* for *lady, cold, face, homely, made*.

it will be seen that Mod. E. has kept the O. E. *voiceless* consonants, without loss or addition, but of the *voiced* consonants it has lost gh and gained three new sounds, *j* (voiced *ch*), *zh* (voiced *sh*), and *ng* (nasalised *g*).

To represent these 21 sounds, six of the 18 O. E. symbols took upon themselves more than one sound—g the sounds of g, gh, and y; h of h (aspirate) and ch (in *loch*); c of k and ch (in *chin*); þ or ð of both sounds of th; s of s and z; and f of f and v. But in applying these symbols to different sounds the Anglo-Saxons followed definite rules, and the sound given to each one of these six symbols depended strictly upon its position in the word or the nature of its neighbouring vowel sounds.

G

In initial position (the beginning of the word)—

(1) Before the vowels a, o, u, y, and all consonants it was plosive, as in *get*.

cf. O. E. gód = Mod. E. good.
„ glæs = „ glass.

(2) Before the vowel sounds e and ie it was semi-vowel y.

cf. O. E. gear = Mod. E. year.
„ gieldan = „ yield.

In medial (middle of the word) position—

(1) Medially before a back vowel it was *gh* (voiced ch in *loch*).

cf. O. E. bugan = Mod. E. bow.

(2) When coming after the vowel sounds e or æ, however, directly or with interposition of a consonant, it was semi-vowel y.

cf. O. E. mægden = Mod. E. maiden.

In final (end of the word) position—

(1) Ordinarily it was gh.

cf. O. E. beorg = Mod. E. barrow, hill.

(2) But after i, e or æ, æ as above, it was y.

cf. O. E. weg = Mod. E. way.
„ dæg = „ day.

H

In initial position h was the simple aspirate.

cf. O. E. habban = Mod. E. have.
„ hþæt = „ what.
„ hnecca = „ neck.

In medial and final position it was ch (in *loch*).

cf. O. E. leoht = Mod. E. light.
„ héah = „ high.
„ tóh = „ tough.

C

In initial and medial position—

(1) Before all consonants and the vowels a, o, u, and y, c was modern k.

cf. O. E. cláne = Mod. E. clean.
„ cnéo = „ knee.
„ canne = „ can.
„ cyning = „ king.

(2) Before the vowels æ, ǽ, e, i, í, and ý, it was ch (in *chin*).

cf. O. E. ceace = Mod. E. cheek.
„ céosan = „ choose.
„ cyrice = „ church.

In final position—

(1) It was ordinarily k.

cf. O. E. blæc = Mod. E. black.

(2) But after the vowels æ and i, in monosyllabic words or stems (*i.e.* words liable to have grammatical suffixes added to them) it was ch.

cf. O. E. hþilc = Mod. E. which.
„ þæc = „ thatch.
„ læcc-an = „ latch (verb).

(3) In the combination -nc, in monosyllabic words or stems, it was ch.

cf. O. E. benc = Mod. E. bench.
„ drenc-an = „ drench.

S

In initial and final position was always voiceless.

cf. O. E. sunu = Mod. E. sun.
„ græs = „ grass.

In medial position, between two vowels or a vowel and voiced consonant, it was voiced.

cf. O. E. grasian = Mod. E. graze.
„ céosan = „ choose.

Otherwise it was voiceless.

cf. O. E. lust = Mod. E. desire.

þ OR ð

In initial and final position, *þ* was voiceless.

cf. O. E. þyncan = Mod. E. think.
„ þyrþ = „ worth.

In medial position, between two vowels, it was voiced.

cf. O. E. bróþor = Mod. E. brother.

F

In initial and final position, f was voiceless.

cf. O. E. folgian = Mod. E. follow.
„ gif = „ if.

In medial position, between two vowels or vowel and voiced consonant, it was voiced.

cf. O. E. lufode = Mod. E. loved.
„ æfre = „ ever.

Otherwise it was voiceless.

cf. O. E. cræftig = Mod. E. crafty.

sc in O. E. denoted the sound *sh*[ʃ]. It was found mostly in the beginning and end of words and stems.

cf. O. E. sceal = Mod. E. shall.
„ fisc = „ fish.

All consonant combinations in Old English were pronounced distinctly as spelt—*i.e.* Mod. E. knee, write, sing, were in O. E. c-néo, w(oo)-rítan, sin-gan (*n* and *g* pronounced as separate sounds).

Changes during the Old English Period

During the period lying between the first Scandinavian invasions (*circa* 800) and the Norman invasion, several changes crept into the sounds of the language. These changes were more noticeable in the dialects of Northern and Midland England than in the southern dialects of Wessex and Kent.

Among vowel changes, in the North and Midlands, y and ý ceased to be sounded with rounded lips, and therefore fell back into the same sound as i.

cf. O. E. cynn. Northern Mid. E. kin Mod. E. kin.
O. E. prýte. Northern Mid. E. pride. Mod. E. pride.

The result of this change of y to i was that y and i began to be used promiscuously for the sound of i.

cf. O. E. cyning, cining. Mod. E. king.
„ him, hym. „ him.

Another important change in the pronunciation of Old English vowels that took place in the tenth century, and is mirrored to a certain extent in our spelling to-day, was the lengthening of short accented vowels.

(1) Before a single consonant followed by another vowel.

cf. O. E. socian. Mid. E. sōken. Mod. E. soak.
„ nama. „ nāme. „ name.

N.B.—In many words, however, this lengthening did not take place.

cf. O. E. bodig, manig; Mod. E. body, many.

This rule, that an accented vowel when followed by a single consonant + another vowel should always be long, has now become one of the two great phonetic principles of English, and survives in our spelling, though not in our pronunciation.

cf. hat, hate; fill, file; robbing, robing.

(2) Before -ld, -nd, when not followed by another consonant.

cf. O. E. feld Mid. E. fēld Mod. E. field.
„ sund „ sūnd „ sound.
„ cild „ child „ child.

(But note, O. E. cildru = Mid. E. childre, Mod. E. children.)

A last vowel change, that began in the North, under stress of the Danish invasions, and spread gradually South, and finally, after the Norman Conquest, became universal, was the weakening of most unaccented vowels to e.

cf. O. E. rídan = Mid. E. riden.

Among the consonant changes, owing to the Danish invasions, a change came over the sounds of c and sc in the North and Midlands. The Danes did not possess the ch and sh sounds in their language, and their influence tended to drive them out of English words. In some words they succeeded completely; in other words both the Danish and English sounds existed side by side, and are shown in our modern spelling. For example:

(1) c in North England retained the sound of k, even before e, æ, i, and y, but remained as ch in the South. Hence—

O. E. cyrice = Mod. E. church, kirk.
„ cearu, cearig = „ care, chary.

(2) sc in North England, by analogy with such words as sky, skin, introduced into the language by the Danes, became sk in sound, but remained sh in the South. Hence—

O. E. scyrta = Mod. E. skirt, shirt.
„ sceabbig = „ scabby, shabby.

It must be noted, however, that this sound of sc as sk had been known earlier to the Anglo-Saxons, and was employed by them in words borrowed from Latin and Greek.

cf. O. E. scól (Lat. schola) = Mod. school.

But note, too,

O. E. biscop (Lat. episcopus) = Mod. bishop.

A third consonant sound that began to disappear just about the time of the Conquest was the gh sound g. It was gradually absorbed into its preceding vowel,

which was lengthened in the process, and sometimes rendered diphthongal.

cf. Early O. E. sugu = late O. E. sú = Mod. E. sow.
O. E. brægen = Mid. E. brain = Mod. E. brain.

The Norman Conquest (1066–1150)

At the time of the Norman Conquest the literary dialect of England was the Southern dialect of Wessex, but in the hundred odd years that followed the battle of Hastings it was reduced to the level of the other less learned dialects, and for a time English was practically degraded into a peasant vernacular. Without one strong literary dialect to impose its conventions of sound and spelling upon the rest of the country, English split up into several conflicting dialects, each following a spelling that was most phonetic for its own needs; and with some truth it may be said that until the days of Chaucer there was no fixed standard of spelling for the whole country. When Chaucer, and later Caxton, came to write, it was not the dialect of Wessex that they employed, but the dialect of the East Midlands, where lay London, Oxford, and Cambridge, and Modern Standard English is founded on the sounds and spelling of East Midland English in the fourteenth and fifteenth centuries.

Without literature, and without a spelling to preserve them intact, many Old English sounds changed their character or disappeared out of the language in the period of degradation lying between 1066 and 1150. Time is more likely to affect the vowel sounds than the consonant sounds of a language, and therefore it is among the vowel sounds that the most striking change took place.

The sound of á in O. E. changed to a narrow, rounded sound as heard in Mod. E. fall, broad, bought.

cf. O. E. brád = Mid. E. broad, Mod. E. broad.
O. E. bát = Mid. E. boat (pron. as bought), Mod. E. bout.

So great was this change that the O. E. (and Continental) sound of long a has practically died out of English except in "father." The Mod. long a in nāme, dāme, is derived not from O. E. á, but from O. E. a before a single consonant in the one case, and the French ā in the other.

Another change of vowel sound that began before 1150 and gradually prevailed throughout the country was the shortening of long accented vowels before double consonants (except ld, rd, and st). This rule, that an accented vowel + two or more consonants (except ld, nd, rd, st), should be short, has become the second of the two great phonetic principles of English.

cf. hater, hatter; write, written; wise, wisdom.

Evidences of this change are seen to-day in the difference between the sound (and sometimes spelling) of the Present and the Past Tense of several weak verbs, or of a root word and its derivatives. Compare—

	O. E. lǽdan	=	Mid. E. lēden	=	Mod. E.	lead.
but	,, lǽdde	=	,, ledde	=	,,	led.
	O. E. mǽnan	=	,, mēnen	=	,,	mean.
but	,, mǽnde	=	,, mende	=	,,	meant.
	O. E. hús	=	,, hous	=	,,	house.
but	,, huspif	=	,, huswif	=	,,	housewife, hussy.
	,, gós	=	,, goos	=	,,	goose.
but	,, gósling	=	,, gosling	=	,,	gosling.

The tendency to weaken unaccented vowels to e continued more strongly than ever in all dialects.

cf. O. E. brodor = Mid. E. brother.

We have seen that among the consonants the gh sound of g had, by the time of the Conquest, been absorbed into its preceding vowel sound, and had disappeared from the language. The same fate of absorption into a preceding vowel sound befell the y sound of g and ƿ (w) when in initial or medial position, but not with such thoroughness as to cause the sounds in such positions entirely to disappear.

Out of the absorption of gh, y, and ƿ (w) into the vowel sounds in the combinations ag, æg, eg, œg, og, áƿ, aƿ, óg, oƿ, æƿ, eaƿ, and eoƿ, arose the first of the English diphthongs aw, ai, ei, ow, and ew (or ev), of which to-day only the last remains as a diphthongal sound.

O. E. *ag* = Mid. E. *aw*.
cf. O. E. *dagian*. Mid. E. *dawen*. Mod. E. *dawn*.
O. E. *aeg* = Mid. E. *ai*.
cf. O. E. *brægen*. Mid. E. *brain*. Mod. E. *brain*.
O. E. *eg, ǽg* = Mid. E. *ei*.
cf. O. E. *regen*. Mid. E. *rein*. Mod. E. *rain*.
,, *grǽg*. ,, *grei*. ,, *gray*.
O. E. *og, óg, aƿ, óg, oƿ* = Mid. E. *ow, ou*.
cf. O. E. *dgan* Mid. E. *ōwen*. Mod. E. *owe*.
,, *flōgen* ,, *flowen* ,, *flown*.
,, *blápan* ,, *blōwen* ,, *blow*.
,, *bóga* ,, *bōu* ,, *bow*.
,, *grápan* ,, *grōwen* ,, *grow*.
O. E. *æƿ, eaƿ, eoƿ* = Mid. E. *ew, eu*.
cf. O. E. *læped* ,, *lēwed* ,, *lewd*.
,, *déaƿ* ,, *dēw* ,, *dew*.
,, *néope* ,, *nēw* ,, *new*.

Early Middle English Period (1150–1300)

With the accession of Henry II to the throne in 1154, and the general settlement of England after the Norman Conquest and the civil wars of Stephen's reign, English rose once more from its degradation and became in some sort a literary language. Owing to the variety of dialects in which this new literature was written, there could be no standard of spelling for the whole country, nor was anything approaching a fairly fixed alphabet evolved until the close of the thirteenth century. In one thing, however, the writers of all dialects sooner or later agreed: they began to discard the old Teutonic spelling of English, founded upon an Irish model, for a new spelling founded upon French models, and by 1300 this new spelling had taken firm root, and has flourished to this day.

During the degradation of English, the language of educated people in England had been a French dialect, commonly called Anglo-Norman. It was probably a medley of all the Northern French dialects, spoken by the warriors who followed William the Conqueror to England—Picard, Norman, Walloon, Breton French—in which, however, the Norman dialect predominated. With the accession of Stephen, and later of Henry II, more Frenchmen made their way into England, speaking a different kind of French, which resembled more closely the French of Paris and Central France and the French of to-day. The existence of these two conflicting French dialects—Norman or Northern, and Angevin (the language of Henry II) or Central French—and their differences of sound and spelling are seen in the double spelling often given in Modern English to words of Old French origin. For example:

(1) Northern French retained the plosive sound of Latin c in the beginning of words; Central French softened it to ch. Hence—

Latin, captiare (= to capture) = N. F. cachier = Mod. E. catch; M. F. chacier = Mod. E. chase.

Latin, castellanus (= lit. keeper of a castellum—(Mod. E. castle, Mod. F. chateau)—or small fortified camp) = N. F. castelain = Mod. E. castellan.

Latin, castellana (fem. of castellanus) = C. F. chastelaine = Mod. E. chatelaine.

(2) Northern French retained the old Frankish or Teutonic sound of w; Central French changed it to g, afterwards to gu, to distinguish this plosive sound of g from the soft j sound that g also had in French.

Old Saxon wardōn (= to watch) + the Latin termination -iānus, gives N. F. wardein = Mod. E. warden; C. F. gardein = Mod. E. guardian.

In the twelfth and thirteenth centuries English differed only slightly from French in its vowel sounds, and therefore there was little need to make any changes in the vowel symbols. The most important differences were:

(1) French had not the sound of a (in fàll), which had arisen from O. E. á; therefore to represent this new sound the French scribes in England used the digraph oa. Hence—

O. E. brád = Early Mid. E. broad = Mod. E. broad.
O. E. bát = Mid. E. boat (pron. bought) = Mod. E. boat.

(2) French had neither the symbol nor the sound of æ; therefore æ gradually, from 1150 onwards, dropped out of English, and its sounds were represented by a when short, which sound it eventually became (*i.e.* Mid. E. glass was pronounced with the O. E. vowel sound of a, like that of German Mann), and by e when it was long. Hence—

O. E. glæs = Mod. E. glass.

But though differing little in the sounds of their vowels, French and English differed more in their representation, and slowly the French methods of representation prevailed over the English.

(1) O. E. ú was represented in Fr. by ou. Hence—

O. E. hús = Mid. E. hous; Mod. E. house.

(2) O. E. y (where it survived) was represented in Fr. by u. Hence—

O. E. æt þære byrig (at the town) = Mid. E. at ter bury = Mod. E. (surname) Atterbury.

(3) O. E. ý (where it survived) was represented in Fr. by ui (*cf.* fruit, suit). Hence—

O. E. brýsan = Mid. E. bruisen; Mod. E. bruise.

(4) (Perhaps most important of all) French did not use the accentual marks of O. E. to denote that a vowel was long, and therefore they were dropped

in Mid. E. Hence it became difficult to tell the sound of a word from its written form.

cf. Early O. E. *nama* = Mid. E. *namē* (= Mod. E. name).

It should be noted also that French introduced into English a diphthongal sound previously unknown to it in oi (or oy).

cf. O. F. boillir = Mod. E. boil.
„ ioye = „ joy.

In consonant sounds, however, the differences were more marked: English possessed five sounds unknown to French, and French had one unknown to English. Also in the representation of some consonant sounds French had certain peculiarities of spelling which were unknown to English. Where it could, French drove out those sounds of English that it did not possess itself, or ignored them in spelling; failing that, it adopted symbols from the Old English Alphabet. In such of its own words that made their way into English it retained its own peculiarities of spelling, and gradually forced them even upon old English words. The chief differences of sound were:

French had not—

(1) (except in a few Teutonic words) the aspirate sound of h in initial position.

cf. Latin honōrem = O. F. onur (*Song of Roland, circa* 1080). Hence our modern pronunciation of a few words borrowed from, such as *honour, honest, humour* (?), our spelling *ostler* (one who belongs to a *hostel* or *hotel*), and the dropped h of our great city dialects. In such initial combinations as hn, hl, the Anglo-French scribes abolished the sound.

cf. O. E. hlaford = Mid. E. laverd; Mod. E. lord.
O. E. hnecca = Mid. E. nekke; Mod. E. neck.

But hþ (hw) was respelt by them wh.

cf. O. E. hþit = Mid. E. whit = Mod. E. white.

(2) The guttural sound (*ch* in *loch*) of h in medial and final position.

At first h was kept in spelling.

cf. rihtnesse (Layamon's *Brut, circa* 1200); but eventually ȝ (the O. E. form of g) was adopted for the sound.

cf. riȝtnesse (Chaucer).

(3) The guttural sound (gh) of g in medial and final position.

The Anglo-French scribes hastened the departure of this sound, and never sought to represent it.

(4) The two sounds of Modern th.

For these sounds, at first both the O. E. symbols þ and ð were preserved, þ in initial position, ð in other positions. Eventually ð was discarded.

(5) The sound of Modern sh.

The O. E. digraph sc was retained, and eventually amplified to sch.

cf. O. E. scínan = Mid. E. schinen.

English had not the sound of voiced ch, represented in French by ǧ (when derived from Latin plosive g) or i (when derived from Latin i (or j)). Compare—

Lat. *gentīlis*	= Fr. *gentil*	= Mod. E.	*gentle.*
„ *gāudia*	= „ *ǧoye*	= „	*joy.*
„ *jus*	= „ *iuse, iuce*	= „	*juice.*

The existence of this sound for French g had an effect upon the spelling of English hard g, which was often represented, for the sake of clearness, by gu.

cf. O. E. gód = Mid. E. guod (not universal).
O. E. cyning = Mid. E. kingue (*n.b.* this spelling is interesting as showing the sound of ng in Mid. E.).

This spelling has been revived again in such spellings as *guess* (Mid. E. *gessen*), *guest* (Mid. E. *gest*), &c.

The chief differences of method in representing consonant sounds were the following:

(1) French represented voiceless s not only by s as in Old English, but also by c, which invariably had this sound before e or i.

cf. Lat. civitātem = Fr. cité = Mod. E. city.

(2) French represented voiced f by v, and (between vowels only) sometimes by u.

cf. Lat. vōcem = O. Fr. voiz = M. E. vois = Mod. E. voice.
O. E. æfen = Mid. E. euen, even = Mod. E. even.

(3) French represented ch (in *chin*) by ch.

cf. Lat. cambiare = Fr. changer = Mod. E. change.
O. E. cíld = Mid. and Mod. E. child.

(4) French represented the sound of O. E. cþ or kþ by qu.

cf. Lat. questum = O. F. queste = Mod. E. quest.
O. E. cþén = Mid. E. quen = Mod. E. queen.

As regards the semi-vowels, y (represented in O. E. by g) could be represented

in French by y; but in England (especially in English words) it was more commonly represented by ȝ, the Old English formation of the letter g. For example—

O. E. geong = Mid. E. yonge = Mod. E. young.
,, ge = ,, ȝe = ,, ye.
,, geon = ,, ȝon, yon = ,, yon.

The O. E. semi-vowel symbol ƿ was kept until about 1280, when it was discarded for uu, and finally for a symbol of French formation, w.

Voiced s was in rare cases represented by ȝ in French; in Middle English it was sometimes also represented by ȝ, owing to the similarity of the two forms.

cf. dysplesez (*The Pearl, circa* 1320) = Mod. E. displeases.

Owing to the voiceless s sound of c in French, in the twelfth and thirteenth centuries, the plosive sound of O. E. c came to be written much more regularly than before, k. Before e or i it was always written k, because in such position in French it had the sound of s, and also in final position or in the consonant combination cn.

cf. O. E. *cyn* = Mid. E. *kin*
,, *cæne* = ,, *kere* Mod. E. *keen.*
,, *bæc* = ,, *bak* ,, *back.*
,, *cnáwan* = ,, *knowen* ,, *know.*

But in the combinations cl, cr, the c was (usually) retained, as such combinations were known to French also.

cf. O. E. *clǽne* = Mid. E. *clene* = Mod. E. *clean.*
O. E. *créopan* = Mid. E. *crepen* = Mod. E. *creep.*

(*n.b.*, however, Mid. E. *kreken*; Mod. E. *creak.*)

Transition Middle English Period (1300–1400)

By 1300 the following alphabet of 29 symbols had been evolved for the spelling of English:

a b c d e f g h i k l m n o p qu r s t u v w x y z ƿ ȝ.

To these simple letters we must add nine vowel digraphs, three for simple vowel sounds—

oa ou ui

and six for diphthongal sounds—

ai oi au (aw) ou (ow) ev (ew) oi

and three consonant digraphs—

ch sch wh

When we contrast the usages of the Old and Middle English Alphabets, we cannot fail to notice that by 1300, owing to the incursion of French methods of spelling, English spelling had lost much of its phonetic character.

e.g. O. E. had only *one* redundant symbol, *x*.
Mid. E. had *three*, *c*, *q*, *x*.
O. E. employed *six* symbols to express more than one sound each—c, f, g, h, s, ƿ—and in accordance with definite rules.
Mid. E. employed nine symbols to express more than one sound each—c, g, h, i, s, u, y, ƿ, ȝ—often representing quite unconnected sounds, such as vowel or consonant (*cf.* i, u, y), or plosive and fricative (*cf.* the use of c for s and k).
O. E. represented, in its earliest period at least, no one sound by more than one symbol.
Mid. E. represented O. E. i by i and y; voiceless s by s and c; voiced s by s, z, and ȝ; voiced f by u and v; voiced ch (in chin) by g and i.

After 1300 the French influences at work upon English grew with every generation. The French forms ou, u, and ui finally ousted the Old English forms ú, y, and ý, and the single letter ƿ gave way to the digraph th for sounds both of *thin* and *thine*. Furthermore, the form of French words began to have an effect upon the form of native English words, and in the writers of the fifteenth century we find such spellings as *wice*, *alce*, *cene*, where an attempt had been made to represent sound of *wise*, *also*, *seen*, after the French method by c. In most cases this spelling has not found favour in native English words, but we have still a few words in which it has held its ground. Compare—

O. E. mús = Mid. E. mous = Mod. E. mouse.
,, mýs = ,, mice = ,, mice.

Again, if a French and an English word had some kindred of meaning, in a few cases the English was attracted by the French into a French spelling.

e.g. From the O. E. *ceaft*, *caft* (= cheek or jaw), Mid. E. had inherited *chavel*, shortened to *chaul* or *chol*; from French *ioue* (Mod. Fr. *joue*), also meaning cheek or jaw, it had received *iowe* (Mod. E. *jaw*). Owing to the similarity of these two words in meaning, the Anglo-French scribes finally altered *chol* to *jole* (Mod. E. *jowl*).

There is one very important change in the representation of accented vowels that

was made during the fourteenth century. By the abolition of the Old English accentual marks it became impossible to tell, from their written form, the sound of monosyllabic words, such as fot, fet (O. E. fót, fét), which ended in a single consonant, or se (O. E. sæ), which had no final consonant. To remedy this defect it was decided to double the vowel symbols in such words whenever they were of long intonation. For example—

O. E. fót = Early Mid. E. fot = Late Mid. E. foot.
„ fét = „ „ fet = „ „ feet.
„ gós = „ „ gos = „ „ goos.
„ sæ = „ „ se = { Late Mid. E. foot. / Mod. E. sea.

This method of doubling accented vowels to denote their length in monosyllabic words had its effect upon the digraph oa, which had been evolved for the long a sound of fall, developed from the Old English á. Here the o was doubled and the a was discarded.

cf. O. E. brád = Early Mid. E. broad = Late Mid. E. brood (Mod. E. broad).
O. E. bán = Early Mid. E. boan = Late Mid. E. boon (Mod. E. bone).

Directly, however, that any of these monosyllabic words ending in a single consonant became dissyllabic (*e.g.* in the course of Noun Declension), or received an additional consonant, the length of the accented vowel depended on, and was obvious from, the nature and number of the consonants that followed it. And therefore there was no need to double the vowels to denote its length.

e.g. O. E. stán = Mid. E. stoon (Mod. E. stone).
but „ stánas = „ stones (Mod. E. stones).
O. E. gós = „ goos (Mod. E. goose).
but „ gosling = „ gosling.

This device of doubling accented long vowels in monosyllabic words can scarcely be called happy from the phonetic point of view. Two disadvantages that it entailed are obvious from a study of the words given above.

(1) ee had two sounds.
(*a*) Of O. E. é in *feet* (pron. as *fate*).
(*b*) Of O. E. ǽ in *see* (pron. as *sai(r)*).

(2) oo had two sounds.
(*a*) Of O. E. ó in *goos* (pron. as *gose*).
(*b*) Of early Mid. E. digraph oa in *boon* (pron. as *bawn*).

Nor was the device at all consistently used by the Middle English scribes. The only vowels that were regularly doubled in this fashion were e and o and the digraph oa; a was sometimes doubled as in *moad* (O. E. ge-mácod), but not regularly; and for O. E. ú the French digraph ou had already been adopted. Hence—

O. E. *hús* = or Mid. E. *hous* (pron. as hoos), not *huus*.

But in the case of O. E. í the device broke down completely. For some reason (probably a dislike of the appearance of such words as *wiif, wiis*) the Middle English writers refused to double i. Sometimes they sought to express it by y (*cf.* O. E. *wíf* = in Chaucer *wyf*); but this was scarcely a satisfactory spelling, as in words like *hym, kyng*, y had already the sound of short i. As often as not they preferred to leave the sound unrepresented altogether in their spelling (*i.e.* O. E. wíf = Early Mid. E. wif).

But in the fifteenth century it was felt that some effort must surely be made to represent this long i sound in monosyllabic words, and finally the scribes hit upon the device of adding an e to the stem. This curious innovation has now become the usual method in English of denoting the long intonation, not only of accented i when followed by a consonant, but also of a, and even e, o, and u, in monosyllabic words or words compounded of monosyllabic words.

cf. the sounds of *mad, made; met, mete; pin, pine, repine; don, condone; shut, shute.*

To the spelling reformers of to-day this device seems meaningless, but for the reformers of the fifteenth century there was much to excuse it. We have seen that it had become a principle of English, even before the Norman Conquest, that an accented vowel, when followed by a single consonant + an unaccented vowel, should receive long intonation (*v.* p. 52). In Old English, practically every vowel (except y) might be found in unaccented position at the close of a word as an inflexional termination.

cf. lufu (love), *namas* (names).

But the tendency of the language (hastened by the Danish and Roman invasions) had always been towards weakening these inflexions, and by 1400 most of the many vowels of the Old English inflexions had been weakened uniformly to e. Hence—

O. E. lufu = Mid. E. lōvë.
„ namas = „ namës.

Hence it came about that by far the most common of the unaccented vowels in Middle English that would superinduce the lengthening of an accented vowel (if not already long), when separated from it by only one consonant, was the vowel *e*. From this simple fact it was natural for the late Middle

English scribes to use an e added to a single consonant terminating an accented syllable to mark the *length* of the accented vowel; and so they added an e in the spelling to such words as *wif, wis, lik* (O. E. *wif, wís, líc*), which were henceforth written

wife, wise, like.

In this they were further encouraged by the fact that, though retained in spelling, final unaccented e was fast disappearing in pronunciation during the thirteenth century (indeed in the Northern dialects it had completely died out by 1400), so that in adding this e to the stem of wif, wis, lik, &c., they were not necessarily adding a syllable unknown to the words in Old English. Another fact that may have led to this method was the inundation into English of French words like *age, grace, chance, ounce,* in which the final e (afterwards lost in French as in English) denoted a long accented vowel not only when separated by one consonant, but also when separated from it by two consonants.

This new spelling was the cause of many other changes of spelling in English. For example:

(1) Certain words like *boon, stoon, noon, oon,* where the long accented vowel sound was denoted by doubling the vowel symbol, changed their spelling to *bone, stone, none, one,* with a mute e, keeping still, however, their former sound (*stawn, bawn, nawn, awn*). This was probably due to the form of the words in their inflected cases (*i.e.* Dat. Sing. bone; Nom. and Acc. Plur. bones), in which the e sound was fast dying out, especially in the North.

(2) Certain Old English monosyllabic words of long accented i, followed by a voiceless s sound, represented the s sound by the French spelling, -ce.

cf. O. E. mus = Mid. E. mous; (Mod. E. mouse), but O. E. mys, mis = Mid. E. mice.

This spelling was due to (1) the fact that s between two vowels had, according to English rules, a voiced sound (cf. *rise*, from O. E. *rísan*); (2) the influence of the spelling of many French words that came into English in the fourteenth and fifteenth centuries (cf. *grace, face*).

(3) This spelling of voiceless s was applied not only to English words of long accented i, but also to French monosyllabic words of long accented a, which had formerly ended in s—

cf. O. F. early Mid. E. as = later Mid. E. ace (but Mod. Fr. as).
O. F. early Mid. E. pas = later Mid. E. pace (but Mod. Fr. pas).

—and to-day the usual rendering of voiceless s after long a or i in monosyllabic words or compounds of monosyllabic words is -ce (except base, chase, &c.).

(4) By analogy with such spellings as *mice, grace, pace,* monosyllabic words such as *goos, hors,* ending in the same voiceless s sound, added a mute to their stems, and became *horse, goose;* and to-day it has become a rule that final voiceless s, after a double vowel or a double consonant (except in the case of inflected words—*e.g.* Jack's *tricks*, he *jumps*), must be written -se (sometimes -ce). Compare—

O. F. cors	= Mid. E. corse	{ Mod. E. corpse. Mod. Fr. corps.
O. F. cours	= Mid. E. course	{ Mod. E. course. Mod. Fr. cours.
O. E. flēos	= ,, flees	= Mod. E. fleece.
,, hūs	= ,, hous	= ,, house.

This practice of adding a final mute e to the stems of certain words to denote a long accented vowel sound arose out of the first great phonetic principle of Middle (and Modern) English, that an accented vowel when followed by a single consonant or another vowel should be long. Along with it, and in some cases owing to it, there arose another practice in Middle English of doubling single consonants after an accented vowel to show that it was short, which arose out of the second great principle of Middle (and Modern) English, that an accented vowel when followed by more than one consonant (except the combinations ld, nd, rd, et) should be short (see p. 51). This method of denoting short accented vowels had been employed as early as 1200 by an Augustinian monk named Orm, in a metrical homily that he wrote based upon the Four Gospels. Orm, however, only vaguely understood the phonetic principle that guided him in his spelling, and in many ways showed little intelligence in his use of the device of doubling consonants. For instance, even in consonant combinations which of themselves presupposed a short accented vowel sound, he doubled the first consonant, and even after unaccented syllables (which are necessarily short) he doubled a single consonant. Therefore, in Orm's reformed spelling, the Old English *bringan* or *cynnas* became *brinngenn* and *kinness.* The later

Middle English scribes adopted his device, however, without adopting his mistakes in its employment. To-day this doubling of consonants is seen in the most striking fashion in the conjugation of verbs which have only a single consonant in their simple stem.

e.g. When the stem-vowel of the verb is short, we write the verb in its simple form with a single consonant, but when we add an inflexional termination (or, indeed, any suffix beginning with a vowel at all) we double the consonant.

cf. throb, throbbed; run, running; hit, hitting; befal, befallen; occur, occurrence; set, settle (pron. *settel*).

Again, in some strong verbs the stem vowel is long in the Infinitive (or Indicative) form and short in the Past Participle. In early Mid. E. there was no means of showing the difference of sound between the Infinitive *writen* (O. E. *wrītan*) = to write, and the Past Participle *writen* (O. E. *ge-writen*); but in later Mid. E. and to-day we have the two forms *write* and *written*.

It must be noted, however, that certain consonant symbols were never doubled, even when between a short accented vowel and another vowel.

(1) v, for some unknown reason, was thought to look ugly when doubled, and so it is never doubled.[1] As a consequence, to-day our spelling indicates no difference in sound between *saving* and *having*, *slaving* and *slaver*.

(2) x was not doubled, as it was recognised to be in itself a double sound, ks; hence *mix*, *mixing*, not *mixxing*.

N.B.—w, y, z, and q were never doubled, for the simple reason that they always follow long accented vowels.

And others were only partially doubled.

(3) c and k were doubled at first to cc or kk, but after 1500 the spelling ck came into use. To-day it is a general rule that double c or k must be represented by ck. (Exception: *tobacco* (with its abbreviated form *baccy*); and a few other words of modern origin.)

(4) g and i, when standing for the sound of Modern j, were not doubled in Mid. E., but written -dg(e). The reasons for this are obvious in Mid. E. Take, for instance, the French word iuge (Mod. F. juge). The present participle of the verb formed from this noun would have had to be either iugging—in which case the spelling was ambiguous, gg being already used (*cf.* hugging) for the hard plosive sound of g—or in default of that it must have been iuiiing, an impossible form. Therefore the spelling -dg(e) was devised.

(5) The digraph ch doubled was represented by cch, and later, because of the similarity of the form of the letters t and c in fifteenth-century MSS., by -tch.

(6) The digraph sch, which had been altered to sh in the fourteenth century, was not doubled, but instead written ssh, which by 1500 had given way to sh, which is now never doubled.

(7) *th* doubled was written first thth, then tth (preserved in *Matthew*), but finally became simple th again (in *Mathews*), which is now never doubled.

This doubling of consonants after short accented vowels in the middle of words has had its effect upon the spelling in Modern English of monosyllabic words of short accented vowel. To-day it has become the rule to double f, l, and s at the end of such words to represent ç or k, g (soft) or j, and ch by the forms -ck, -dge, and -tch.

cf. knock (O. E. *cnŭcian*), *stiff* (O. E. *stif*), *till* (O. F. *till*), *grass* (O. E. *græs*), *judgë* (O. F. *juge*), *catch* (O. F. *cachier*).

The reason of this is not far to seek. The greater part of the words in Middle English that needed the doubling of consonants to denote the shortness of their stem vowels were nouns, verbs, and adjectives, all of which in those days were capable of receiving inflexional suffixes beginning with a vowel. In the case of the verbs it must be remembered that our modern simple stem forms are descended from the Middle English Infinitive inflected forms, and would therefore naturally keep their spelling.

e.g. O. F. *cachier* = Mid. E. *catchen*, *cacchen* = Mod. E. *catch*.
O. E. *crucian* = Mid. E. *knokken*, *knocken* = Mod. E. *knock*.
Early Mid. E. *smogen* = late Mid. E. *smodgen*, *smudgen* (?) = Mod. E. *smudge*.

[1] It should be noticed, however, that in spelling modern slang words there is a tendency to double v —*e.g.*, *muvver* (for *mother*); savvy (for Fr. *savez* = *you know*); navvy (abbreviated form of *navigator*).

In the case of the nouns, the inflected forms of the Genitive and Dative Singular and the Plural gradually attracted the uninflected forms into their own spelling.

i.e. from the Nom. Plur. *hillës*, Mid. E. *hil* became *hill;* and from Nom. Plur. *grasses*, Mid. E. *gras* became *grass.*

It must also be remembered that in Middle English such words as *judge* were not, as to-day, monosyllabic, but dissyllabic (as judg-ë), and therefore the spelling -dg was necessary according to Middle English rules. Words like *till* are probably modelled on *fill, still,* which have had from the earliest times a doubled l.[1]

The other consonant symbols—b, d, g (when plosive), m, n, p, q, t, v, w, x, y—were not doubled in final position, and are not doubled to-day in such position. It should be noted, however, that both Middle and Modern English refuse to end a word with v; it must always be written -ve, whether the vowel before it be long or short.

Though possessed, however, of a clearer insight into the fundamental rules of English phonetics than Orm, the Middle English scribes showed in a few words that they did completely understand them. They had yet grasped the truth that *any* vowel, when divided from the accented vowel by a single consonant, should have the effect of lengthening the accented vowel. Owing to the greater occurrence of e as a final unaccented syllable than the other vowels, they had ended by thinking that it was e alone that had the power of lengthening preceding accented vowels, and hence their addition of e to words like *wife, wise,* to denote their long intonation. Now there were many Middle English words that had kept their Old English short accented vowel, although it was followed by a single consonant + another vowel.

e.g. biter, toteren, flateren, coper, bodi, bisi, mani.

And also there were introduced into English from French many more words of like character.

e.g. manere, matere, matins, bigot, colour.

Now, in the case of words like *biter, manere,* &c., where the vowel following the accented vowel was e, it was felt that unless some change in the spelling were made, readers might suppose that the accented vowels were long; therefore the single intervening consonants were doubled. Hence—

Mod. E. *bitter, totter, flatter, copper, manner, matter.*

But in the other words, inasmuch as the final unaccented vowel was not e, the Middle English scribes felt (wrongly) that there was no need to double the intervening consonant in order to show that the accented vowel was short. Hence—

Mod. E. *body, busy, many, matins, bigot, colour.*

Late Middle English Period (1400–1500)

The two great changes described at length above—the addition of a final mute e to long stems, and the doubling of single consonants after short stems—had been in process of evolution ever since Old English days, but it was not until the fourteenth and fifteenth centuries that they came into practical use. The practice of adding a mute final e to the stems of words was adopted earlier in the Northern dialects, where final unaccented e was fast disappearing from the *sound* of the language, than in the Southern, and we find traces of it as early as 1340 in Richard Hampole's *Pricke of Conscience.* The second device, that of doubling consonants, had not been unknown to Old English—

cf. O. E. *cyn,* Gen. Sing. *cynnes* (Mod. E. *kin's*).

—and it had become a conscious principle of English spelling, as we have seen, as early as 1200 in Orm's Homily. Therefore neither of these two changes must be dated either as a fourteenth or a fifteenth-century change, but must be understood as having come into conscious use during those two centuries.

After 1400 there were a few changes made in the representation of simple sounds and

[1] In words of more than one syllable the tendency in English has always been—

(1) To abolish *ll* for l, whether after a short accented or unaccented vowel.

cf. until, fulfil, quarrel, wonderful.

(2) To retain ff and ss, whether after a short accented or unaccented vowel.

cf. mastiff, tariff, caress, harass, business.

N.B.—It should be noted that, except as an inflexional form, final voiceless after short vowels must be represented by ss or ce (sometimes se).

cf. practice, practise.

(3) That ck and tch remained *usually* after short accented vowels.

cf. attack, despatch (but note *attach*).

(4) That ck, tch, and dge are uncertain: sometimes they remain.

cf. barrack, knowledge; sometimes they are simplified.

cf. music, college.

diphthongs which are not seen in earlier manuscripts.

(1) The confusion between y and i for the representation of the short i sound became more marked, both for the simple vowel and in diphthongal or other vowel combinations.

cf. hym, kynge, wythout, sayde, reseyve, conduyte.

(2) The diphthong au was variously represented *au* and *aw* in the middle of words.

cf. frawde, demaunded.

(3) Such spellings as ea and ie began to appear.

cf. peas (peace), *fiers* (fierce), *field.*

(4) u ceased to be used for v.

cf. evil for earlier *euel.*

(5) ȝ disappeared from the alphabet. Initially it was replaced by y,

cf. ye, yonder, for *ȝe, ȝonder.*

and medially by the digraph *gh.*

cf. light, right, for *liȝt, riȝt.*

and its rare voiced s sound was replaced by z.[1]

(6) þ completely disappeared in the early fifteenth century for th. This was necessary owing to the great similarity that it had attained in written form to y. Hence the old spelling of *ye, yt,* for *the, that.*

(7) sch changed to sh.

cf. O. E. *scinan* = Mid. E *schinen* = Mod. E. *shine.*

(8) ck began to replace cc and kk.

(9) tch began to replace cch.

(10) The sound of w in initial position before another consonant began to weaken, and in some cases disappeared.

cf. Mid. E. *wlappe* = Mod. E. *lap.*
but „ *wr̄iten* = „ *(w)rite.*

N.B.—The Mid. E. form *wlap* accounts for the modern spelling *envelope, develop* (originally enwlap, dewlop).

The most important change in the sound of English during the fifteenth century was the gradual silencing of inflexional e in pronunciation, though in spelling it was often kept. This loss of sound led to the loss of the Infinitive termination -en, and to-day, when we wish to use a verb in an Infinitival sense, we write the simple stem.

cf. Mid. E. *catchen* = Mod. E. *catch.*
„ *writen* = „ *write.*
„ *loven* = „ *love.*

It also led, among the nouns, to a great reduction of doubled consonant.

e.g. Mid. E. *dogge* = Mod. E. *dog.*
Mid. E. Gen. Sing. *kinnes* (from *kin*) = Mod. E. *kin's.*

Among the nouns, again, and also in the third person singular present indicative, it weakened -es to a simple s.

e.g. Mid. E. *doggë,* Plur. *doggës* = Mod. E. *dogs.*
Mid. E. *cat,* Plur. *catës* = Mod. E. *cats.*

After the consonant sounds s, ȝ, ð, ch, j, sh, and x, however, e was retained as a support vowel—*i.e.* a vowel that helps to make the pronunciation of certain words possible.

cf. grasses, chances, changes, judges, churches, wishes, mixes;

as also after consonant combinations ending in e, where the e was found necessary as a support vowel in the singular.

cf. temples, tables, whistles, battles.

The result of this weakening of -es to s was a great increase in the number of final consonant combinations ending in an s sound.

e.g. ps, ts, (c)ks, ths, fs, bs, ds, gs, v(c)s, ms, ns, ngs, ls, rs, ws, ys.

Now in these combinations the sound of the s was affected by the nature of its preceding consonant.

(1) If it were preceded by a voiceless consonant, final s was voiceless.

cf. cups, writs, clocks, earth's, quaffs.

(2) If it were preceded by a voiced consonant, s was voiced into z, though in writing it was still retained.

cf. cubs, rids, clogs, scythes, lives, limbs, sins, fills, grows.

Moreover, in the words where the c sound still survived, s was voiced into z, though still retained in writing.

cf. churches, temples, wishes.

Hence it comes about to-day that, whereas the s which denominated the Genitive Singular or the Plural of a Noun in Old English and early Middle

[1] In *capercailzie* and the surnames *Dalziel* and *Menzies* we have still a trace of z. The sound in these words is not ȝ but y, but owing to the similarity of z and ȝ in Mid. E. and the consequent confusion between them, we have z to-day instead of y. In Mid. E. the names were capercailȝe, Dalȝiel, Menȝies.

English days had only one sound, in Modern English it has two, one a voiceless and the other a voiced sound, both of which are still represented by the symbol s.

Modern English Period (1477–1900)

It will be seen from the foregoing pages that English spelling, what with altering its older Teutonic system for a French system, and what with its final mute e, its doubled vowels, its doubled consonants, and its general misuse of its alphabet, had been growing less and less phonetic ever since 1300. The scribes, however, were always honestly aiming at a phonetic spelling, and many of their mistakes arose as much out of this desire of theirs as out of the inherent difficulties of adapting English to a foreign spelling. Perhaps if they had been given time they would have finally evolved some fairly intelligible system out of the growing chaos, but all hopes of change or reformation in this direction were destroyed when Caxton set up his printing-press in Westminster in 1477. The consequence of the introduction of printing into England was, first, to increase enormously the output of books, and then gradually, for the mere convenience of printers, to fix upon a stereotyped spelling. The spelling that Caxton and his successors fixed upon was that used in the East Midland dialect of London and its neighbourhood. After 1500, changes in the spelling of words, above all in their accented syllables, became rarer and less possible, so that to-day our Modern Spelling in its essentials is the same as that of 1500 and onwards, though the sounds of the language have altered greatly since then.

However, the early sixteenth-century printers did venture upon one useful reform. They were dissatisfied with the two conflicting sounds accorded to Middle English *ee* and *oo*. Therefore it was decided to keep *ee* for the long e sound of such words as *feet* (pronounced as *fate*), coming from Old English fét; while for the sound of ee in *see* (pronounced as *sai(r)*), coming from Old English sæ, the French digraph ea (found very rarely in fifteenth-century spelling in such words as *peas*, Mod. E. *peace*) was adopted. To-day the two different sounds have both altered to the same sound of Old English or Continental long i. It may, however, be taken as a general rule that words containing accented vowel sound *ee* are derived from Old English words containing accented é or éo—

cf. O. E. *fét* = Mod. E. *feet.*
„ *fléos* = „ *fleece.*

—while words containing accented ea are mostly derived from Old English words containing accented æ or éa.

cf. O. E. *sǽ* = Mod. E. *sea.*
„ *béatan* = „ *beat.*

Similarly, *oo* was kept for the Middle English long o sound in *foot* (pronounced as *fote*), derived from Old English fót; while for the sound heard in *brood, boot* (pronounced as *broad, bought*), derived from Old English *brâd, bât*, the twelfth-century digraph *oa* was revived, altered to *oe* in final position (*cf.* O. E. *tâ* = Mod. E. *toe*). Curiously enough to-day *oo* has lost its long o sound for the Old English and Continental sounds of u (*cf. foot, boot*), while *oa* (except in a few such words as *broad* and *hoar*-frost) and *oe* have obtained the sound of long o (*cf. boat, toe*). However, here again it may be taken as a fairly general rule that words of accented oo sound are derived from Old English words of accented ó.

cf. O. F. *bóc* = Mod. E. *book.*
„ *dóm* = „ *doom.*

While words of accented *oa* or *oe* are derived from Old English words of accented á.[1]

cf. O. E. *bât* = Mod. E. *boat.*
„ *tâ* = „ *toe.*

In the latter part of the sixteenth century, out of the revived study of the Classics, came the unhappy error known as "Etymological Spelling." As we have pointed out already, certain learned dunces were so impressed by the discovery that their good English words *dette* and *dout* were derivatives of the Latin *dēbita* and *dubitā(re)*,[2] that they commemorated the fact by inserting a b in to the spelling, and hence our modern *debt* and *doubt*. Sometimes, as we have seen, their scholarship was at fault;

[1] Sometimes, however, they may come from French words possessing this sound.

cf. O. F *cote* = Mod. E. *coat* (earlier pron. as *caught*), and some words still retaining the old sound of *oa* are derived from Old E. words of stem, or *cf.* O. E. *hord* = Mod. E. *hoard.*

[2] The insertion of b into such words as *dette* and *dout* shows how little these Etymologists of the sixteenth century understood of the history of their own language. *Dette* was not derived *directly* from Latin *dēbitam* (the modern word *debit* is the form that *dēbitam* gives directly in English), but it was derived from a *French derivative* of *dēbitam*. Now French in evolving itself from Latin followed pretty consistently two rules—(1) it dropped unaccented vowels; (2) it dropped a single consonant between two vowels. Hence—

Lat. debitam	= O. F. dette	(Mod. F. dette)	=	Mid. E. dette.	
„ bonitātem	= „ bontet	(„ bonté)	=	„ bountee	
„ secūrum	= „ sëur	(„ sûr)	=	„ sure.	
„ magistrum	= „ maistre	(„ maître)	=	„ maister	Mod. E. master.
„ rotundum	= „ roond	(„ rond)	=	„ round.	

If we write *debt*, should we not also write *bounty, sucre* (or *scure*), *magster, routnd.*

they altered *sent* to *scent* owing to the idea that it must come from some word similar to *scientia*, which gave them *science*; *soveran* (from Lat. superānus = he who is above) they altered to *sovereign*, under the impression that it was connected with *reign* (from Lat. *regnum* = rule); *iland* (from Old English ig-land—*i.e.* isle-land) they altered to island, by analogy with *isle*, which was derived from the Latin *insula* (= island); *avance* (from the French *avancer*, a verb formed from the preposition *avant*, itself derived from Latin *ab* = from, and *ante* = before) they altered to *advance*, because they thought it must be derived from a Latin word compounded with the preposition *ad* (= to); and finally, to take a specimen of their efforts in native etymology, they altered *coude* into *could* by analogy with such forms as *would* and *should* (from Middle English *wolde, sholde*).

In most cases the insertion of these "etymological" letters made no difference, and was in point of fact not intended to make any difference, in the pronunciation of the word.

e.g. we still pronounce *debt, doubt, scent*, &c. as *det, dout, sent.*

But in one or two words the presence of an "etymological" letter eventually altered the pronunciation of the word by becoming a sounded letter. For instance, the Middle English word *faut* (from French *faute*) was altered in spelling to *fault*, in order to show its connection with the Latin *fallere* (= to deceive, fail); the pronunciation, however, remained for over two hundred years unaltered, as we may see in the following rhyming couplet of Pope's, which appears in his *Essay on Criticism*, written in 1711:

"Before his sacred name flies every fault,
And each exalted stanza teems with thought."

But during the eighteenth century the belief grew up that this l was meant to be sounded, and hence to-day the Middle English *faut* has altered both in spelling and sound to *fault*; and in this it has been followed by a few more words ending in *-ault*, such as *vault* and *assault*. Again, to-day the d, wrongly and stupidly inserted in *advance*, has at length become sounded, and we pronounce the word as *ad-vance*, where our Middle English ancestors pronounced it as they rightly wrote, *a-vance*.

After 1600 a few more changes were made in English spelling, chiefly of a minor and useful nature.

(1) The most important was the adoption (about 1630) of the letter j into the alphabet to represent the voiced ch sound of i in ioye and similar words. In its origin this j was no more than a flourish given to the final i in writing the Roman numerals.

e.g. iii, vii, xii were often written iij, vij, xij.

(2) As we have seen, in the latest Middle English period final inflexional c had become mute, but was retained in spelling. In the seventeenth century final mute e dropped out of the spelling, except where it was needed to show the length of the preceding accented syllable.

i.e. Mid. E. *wente, foote, shoulde, downe* become in Mod. E. *went, foot, should, down.*

In the case of such words as *have, live, serve*, and other words ending in v sound, the final mute e was retained in spelling, owing to a dislike of final v, arising, no doubt, out of the fact that such words as *have* and *live* were often written *haue* and *liue*, and to shorten them to *hau* and *liu* would have left the pronunciation ambiguous.

(3) The confusion in the use of i and y for the short i sound was ended; in Mod. E. (with a few exceptions) i is used in the middle of words, y at the end of words.

cf. him, king, win; kingly, ecstasy, hideously.

(4) The use of u for v completely died out in the seventeenth century.

Though the changes made in English spelling since 1500 are comparatively few and unimportant, the changes that the language has undergone in the sound of its words have been of a more momentous and radical nature than during any other period in its history. During the Middle English period we have seen that the most striking change had been the gradual weakening of the unaccented vowels to e; after 1500, during the Modern English period, the most striking change was to be the complete alteration of most of the accented vowel sounds of words. Nor was it only among the vowel sounds that changes took place; at least one consonant sound disappeared from the language, and many combinations of consonant sounds were simplified to simple consonant sounds. The inadequacy of our Modern Spelling is only the more sharply seen when we see that scarcely one of these many changes of sound has been caught and mirrored in it, and to-day we even express in our writing sounds that no longer exist in the spoken language.

e.g. Mid. E. *light* was pronounced as its Mod. German and Scotch equivalent *licht* to-day, with short i sound followed by a guttural sound. In the Mod. E. period the guttural sound represented by gh has disappeared (with a very few exceptions, mostly Scotch) from the language. In this case it was absorbed into the preceding i, which was diphthongised into *ai*, so that to-day we pronounce the word *lait*, but spell it as if it had never changed from its Mid. E. sound of *light* or *licht*.

The following are the changes that have been made in the sound of accented vowels and diphthongs:

(1) O. E. and Mid. E. a (short), pronounced as in Mod. German *mann*, has disappeared, and is replaced by the sound of O. E. æ.

cf. man, sat, hammer.

But before ll at the end of a word or of the stem of a verb, it has changed to the sound represented by *oa* in *broad*.

cf. tall, call, falling.

Note, however, *shall*, and also that when ll is followed by a vowel other than inflexional, a has the æ sound—*cf. dally, mallet, pallid.*

And after *w, wh*, and *q* it has changed to o.

cf. wander, what, squalid.

And before ss and th it has (in Southern English) been lengthened.

cf. grass, passing, path.

(2) Mid. E. ā changed in the seventeenth century to the sound of O. E. and Mid. E. e.

cf. Mid. E. *name* (pron. as *nahm*) = Mod. E. *name* (pron. as *naim*).

(3) Mid. E. *oa, oę*, arising out of O. E. á, have changed to ō.

cf. boat, goad, moan, toe, woe.

But in *broad* and before r, oa has again developed its old sound after the loss of r.

cf. hoar, hoarse, coarse.

(4) O. F. ẽ, Mid. E. ē or ee, has changed to the sound of O. E. and Continental ī (*cf.* French *élite*). In the case of Mid. E. ee the spelling was retained.

cf. Mid. E. *feet* (pron. as *fate*) = Mod. E. *feet.*

In the case of simple é it was sometimes rendered by ea.

cf. Mid. E. *spēken* = Mod. E. *speak.*
„ *ēten* = „ *eat.*

(*N.B.—break, great*, from Mid. E. *brēken, greet*, which still keep the older sound.)

This change took place during the eighteenth century. Pope in 1735 could rhyme as follows:

"While the gaunt mastiff growling at the *gate*
Affrights the beggar whom he longs to *eat.*"

(5) Mid. E. ea, arising out of O. E. ǽ, during the seventeenth century was assimilated in sound to Mid. E. ee (or ē), and finally, with it, altered to the sound of O. E. and Continental ē, during the eighteenth century. Pope in this period could rhyme as follows:

"The centre moved, a circle straight *succeeds,*
Another still, and still another *spreads.*"

Before d and th, ea was sometimes further shortened to e.

cf. dead, spread, head, death, breath.

(6) O. E. í at first had remained in Mid. E., and then a little before 1500 it was diphthongised into a sound midway between oi and ai. This sound it still had at the beginning of the eighteenth century, as may be seen from Congreve's lines (in *The Way of the World*, written 1700):

"Love's but a frailty of the *mind*
When 'tis not with ambition *join'd.*"

But soon after 1700 it received its present precise *ai* sound.

(7) O. E. and Mid. E. o remained in most cases, but before r it developed the sound of *oa* in *broad.*

cf. horse, course, corn, border.

(8) O. E. ó and Mid. E. oo generally changed to the sounds of O. E. and Continental u and ū. When followed by a k sound, and sometimes when followed by a d, they changed to u.

cf. book, look, nook; hood, good, wood (but *n.b. food*).

When in final position, or followed by any other consonants, it changed to ū.

cf. do, who, doom, noon, goose, root.

O. E. ó, however, when represented in Mid. E. by o followed by a single

consonant + e, did not change its sound.

cf. nose, rose, bone, bode

(9) O. E. u and Mid. E. u at first remained in Mod. E., but in the seventeenth century it altered to its modern flat sound.

cf. but, lust, gutter.

But in a few words beginning with p or b the older sound remained.

cf. pull, bull, put.

Before r and another consonant it was weakened to e.

cf. curse, burden, murmur.

(10) O. E. ú, written usually ou in Mid. E., was diphthongised into au sound.

cf. house, doubt, bound.

Words like *lust, must,* which had kept their long u sound from O. E. days, changed first to short u sound, and in Mod. E. to their present sounds.

But after w the older sound remains. This change took place after 1700. In 1711 Pope could still write:

"At length by wholesome dread of statutes *bound,*
The poets learned to please and not to *wound.*"

(11) O. E. ý, represented in Mid. E. by u or ui, was diphthongised sometimes into iu,

cf. tune, acute, suit.

and sometimes became ū.

cf. prune, fruit.

(12) Mid. E. *ai* and *ei,* originally different sounds, came together by 1600, and afterwards changed to the O. E. and continental ē and Mod. E. ā sound.

cf. brain, rein, vain, vein.

(13) Mid. E. *au* (aw) obtained the sound of oa in *broad* in the sixteenth century.

cf. caught, shawl, crawl.

(14) Mid. E. eu (ew) so usually remained with its w sound.

cf. knew, few, feud, lewd.

But sometimes (in words derived from O. E. words of vowel stem) it changed to ū.

cf. blew, true (from O. E. *blēow, trēowe*).

(15) Mid. E. ou (ow) became, usually, in the sixteenth century, ō.

cf. grow, flow, know.

(But *n.b.* Mid. E. *wowen* = Mod. E. *woo.*)

But when derived from O. E. -ug, ow retained its diphthongal sound.

cf. O. E. *būgan* = Mod. E. *bow.*
„ *sugu* = „ *sow.*

Among the changes of consonant sound made in English since 1500, by far the most important is the final disappearance of the guttural sound represented by gh in Middle English. By the end of the sixteenth century this sound had so completely been lost in our pronunciation that we find Spenser not only rhyming such words as *quite* and *sprite* with *fight,* but writing them *quight* and *spright* (hence our modern spelling *sprightly*), in order that the rhyme may be as obvious to the eye as it is to the ear.

In the middle and end of words this gh changed to the sound of f, sometimes shortening its preceding vowel in the process.

cf. O. E. *hliehhan* = Mid. E. *laughen* = Mod. E. { *laugh* (*laff*).
„ *genóh* = „ *inogh* = „ { *enough* (*enuff*).
„ *tóh* = „ *tough* = „ { *tough* (*tuff*).

In the middle of words, before t, it was absorbed into its preceding vowel, which was diphthongised in the process.

cf. O. E. *miht* = Mid. E. *mīght* = Mod. E. *might* (*mait*).
„ *lecht, liht* = „ *light* = „ *light* (*lait*).

Final gh after i was absorbed into the i, which was diphthongised into ai during the process.

cf. O. E. *héh* = Mid. E. *high* = Mod. E. *high* (*hai*).
„ *néh* = „ *nigh* = „ *nigh* (*nai*).

Final gh after unaccented vowels simple disappeared.

cf. Mod. E. *borough, thorough.*

Final gh, in a few words, instead of becoming f, was absorbed into its preceding vowel, which was lengthened or diphthongised during the process. Compare—

O. E. *plóh* = Mid. E. *plough, plow* = Mod. E. { *plough,* *plow.*
„ *dáh* = „ *dogh* (*doagh*) = „ *dough.*
„ *þurh* = „ *thurh* = „ *through.*

The reason for the many different sounds of ou in *rough, through, plough, dough, cough,* is that, though derived from Old English words of different vowel stems (*e.g. rúh, þurh, plóh, dáh, cohhetan*) which have undergone different developments, it was decided to use a uniform spelling of ou before gh, except for words with accented long a or accented i (*cf. laugh, high*).

Another important change was the gradual silencing of *r.* In Middle English days this letter had been rolled in pro-

nunciation as in Modern German, but in fairly modern times it has obtained its present dull sound in *run, Rome, boring, Mary*. Furthermore, in the middle of words, between a vowel and another consonant (except r), it has been completely silenced.

cf. part, murder, fern, parse (but *merry, worry*).

And also in the end of words, whether final itself or standing before a final mute e.

cf. fair, for, before, eve.

The other consonant changes consisted chiefly of the simplification of certain combinations of consonants to single consonant sounds. This, we have seen, had been a tendency in the earliest Middle English days, and the change is reflected in Middle English spelling. Compare—

O. E. *hlaefdige* = Mid. E. *lavedy* = Mod. E. *lady*.
„ *wlappen* = Late Mid. E. *lappen* = „ *lap*.

In Modern English this weakening of consonant combinations continued with even greater vigour, but, unlike Middle English, there is no evidence of it in the spelling. A few of the more combinations of consonant sounds that were weakened are:

(1) *ng*, which, before 1600, became a simple consonant sound, nasalised g.

cf. O. E. *siñ-gan* = Mid. E. *siñger* = Mod. E. *siñg*.

Sometimes, however, the g changed to a j sound.

cf. O. E. *crengan* = Mid. E. *cringen* = Mod. E. *cringe*.

And sometimes the plosive sound of g was retained before an e sound.

cf. longer, linger, languor, mingle, single.

(2) *wr*, which, after 1600, was simplified to r.

cf. Mid. E. *w-riten* = Mod. E. *(w)rite*.

(3) wh, which is to-day being simplified to w.

cf. the usual pronunciation of *which, what* (*wich, wat*).

(4) kn, which is now simplified to n.

cf. Mid. E. *k-nowen* = Mod. E. *(k)now*.

(5) lk, lm, which are now simplified to k and m.

cf. Mid. E. *wal-ken* = Mod. E. *wa(l)k*.
„ *cal-m* = „ *ca(l)m*.

Again, it should be noticed that the consonant sounds s, z, and t in combination with a following i changed before certain terminations into sh, zh (hitherto unknown in English), and ch.

e.g. (1) before *-on*,[1] ss-i- and t-i- became sh.

cf. mission, nation.

(2) Before *-on*,[1] -si (z) became zh.

cf. vision, abrasion.

(3) Before *-ure*,[2] t became ch, s became zh.

cf. nature, pleasure.

There is little to be said of English spelling since 1700. The old archaic forms have been kept as rigidly as ever, and even the craze for "Etymological" spelling is not yet dead, as we may see when certain writers write "*shew*" for "*show*" in order to preserve, in spelling but not in sound, the Middle English form of the word *schewen*. In the eighteenth and nineteenth centuries English has borrowed many words from other languages. When the language from which the borrowing has been made is a living language like French, German, or Italian, the original spelling is usually kept, and an attempt is made to pronounce the word as it is pronounced in its original language.

cf. from French *mirage, dénouement, cabriolet, persiflage.*
from Italian *cicerone* (pron. chicherony), *Chianti* (Kianty).
from German *leitmotif* (-moteef), *sauerkraut* (sowercrowt).

The attempt to keep the original pronunciation can at best be only partially successful, and often these foreign words take on a distinctly English pronunciation.

cf. reconnoitre, from French *reconnoitre*,

and sometimes the spelling is slightly altered.

cf. epaulet, from French *epaulette*.

Again, it should be noticed that in the current spelling of *connoisseur* and *reconnoitre*, English has kept the spelling that, even during the period in which these two words were borrowed, was felt by the French to be archaic and unphonetic, and accordingly altered to ai as in *connaisseur, reconnaitre*. In our would-be French pronunciation of *connoisseur* (as *conwasseur*) we give the oi a sound that it had certainly lost in the eighteenth century, in which we borrowed the word.

Words borrowed from dead languages like Latin or Greek were, however, more com-

[1] The i in *-ion* had been consonantal in Mid. E., *i.e.* it was pronounced as y (missyon, natyon, visyon).
[2] The u in *-ure* was sounded in Mid. E. as O. E. y, or Mod. German ü, in rück; this became iu.

pletely incorporated in English. The habit of going to these two languages for terms of art, science, or philosophy had been fairly common in Middle English, and in those days such terms would receive in English some attempt at phonetic spelling. Until comparatively recent times English was content to borrow from Latin or Greek through the medium of French, and therefore French spelling and French pronunciation are predominant in our words borrowed from Latin or Greek. French, in consciously adopting a word from a Latin or Greek source, kept the form of the word as regards its consonants and its main portions, but gave it a French turn by altering its termination into one essentially French.

e.g. Lat. *cadentia* (which had already given *chance*) was written *cadence; captivum* (which had already given in Fr. *chétif*, and in Eng. *caitiff*) was written *captif* (fem. *captive*); Gk. φιλοσοφία, Lat. *philosophia*, was written *philosophie*.

English, in borrowing these words from French, borrowed the French spellings, preferring, however, the feminine form of *captive* to its masculine *captif*, and in *philosophie* continuing the French habit of giving learned words a national termination so far as to change its spelling to *philosophy*, y being the accepted English method of representing a final i sound. Again, with regard to Greek words, it must be remembered that French (and therefore English) for a long time borrowed them through the medium of Latin. Now Latin in adopting a Greek word often had to alter its spelling in order to represent its sound.

e.g. in adopting a word like κύκλος (kuklos) = a circle, it altered the k's (a letter unknown in their alphabet) to c, and the u to y (with the sound of O. E. y), so that the word became in Latin cyclus.

French, in borrowing such words from Latin, would keep the spelling (except for the termination), but would alter their sound to meet their own rules or pronunciation.

e.g. Latin *cyclus* (acc. *cyclum*), in which the initial c was pronounced as k, and the ý as O. E. y or Mod. German ü in grün, became French *cycle*, in which the initial c, in accordance with the French rules (*cf. cité, cil*), has become s, and the y has been unrounded into i (English ee). Again, Gk. γεωγραφία, Lat. *geographia*, with initial plosive g, has become in French *geographie*, with an initial zh sound.

English in borrowing them from French would adopt their French spelling, with alterations, where needed, in termination, and also allowed itself to be influenced by French in the matter of their consonant sounds, though in the matter of vowel sounds and accentuation it followed its own rules.[1]

e.g. French *cycle* (pron. *seekl*) becomes English *cycle* (pron. *saikl*); in *geography*, English has kept the older sound of g in such positions in French, and has altered it from the evenly accentuated form *géographie* to *geography*.

So strong had this convention become, that Greek words should come into English via French and Latin, that in the eighteenth and nineteenth centuries, when scientists and philosophers had set the fashion of going direct to Greek for derivatives, the Latin-French influence still held good, and we write to-day *catalogue* (Gk. κατάλογος, katalogia), *sympathy* (Gk. συμπάθεια, sumpatheia), and *cinematograph* (usually pronounced *sinnymâtograf*, from κίνημα, kinema = movement, and γράφειν, graphein = to write).

There is one curious change of spelling that has been made in some of the words that we have borrowed from Latin which was probably made for etymological reasons. In reading any early eighteenth-century author, we cannot fail to notice how many more words ended then in the termination *-our* than to-day.

cf. errour, emperour, authour, horrour.

Such words were derived from French words ending in *-eur*—

cf. erreur, empereur, auteur, horreur,

which itself had them from Latin words ending in -or(em).

cf. error(em), imperator(em), auctor(em), horror(em).

In the latter half of the eighteenth century, the final r having become silent and the ou (u) sound having followed the national tendency to weaken itself to an e sound, there grew up the practice of writing these words to resemble their Latin rather than their more immediate French originals.

cf. error, emperor, author, horror.

[1] In French, the tendency is to give all syllables of a word fairly equal accentuation; in English, the tendency is usually to throw the chief accent of a word on to the second syllable from the end in words of three or more syllables.

Only about 40 words out of the 300 odd words ending in this fashion still kept their old form—

cf. honour, humour, clamour, favour, colour,

and even many of these drop the u when they receive adjectival suffixes.

cf. humorous, clamorous, favorable (but note *honourable*).

Another change that was hazarded about Dr. Johnson's time was to write the termination *-ic*, usually arising from Latin or Greek *-icus, -ica* (*-ικος, -ικη*) as *-ick*, in conformity with the general principle of English that c at the end of words should be written ck. Boswell, for instance, persisted in writing *romantick groves, publick men, musick*. The practice, however, has not found favour in Modern English, perhaps owing to the spelling of such words as *musical, romantical*, which even Boswell used, and to-day we universally write *romantic, public, music*.

Accentuation of English

Accent is the stress laid upon the syllable in pronouncing a word.

cf. His hónour róoted in dishónour stóod,
And faíth unfaíthful képt him fálsely trúe.

It must not be confused with Emphasis, which is the stress laid upon a word in a sentence.

cf. To bé or nót to be.

or, Tell them that I *will* not come to-day;
Cannot is *false;* and that I *dare* not, *falser:*
I *will* not come to-day—tell them so, Decius.

Monosyllabic words can have only one accent, but often monosyllabic words may receive no accentuation in a sentence.

cf. Brightest and best of the sons of the morning,

where *and, of, the* are not accented.

A dissyllabic word may have only one accent, which may fall on the first syllable—

cf. lóving, háteful, márry, mátter,

or upon the second syllable.

cf. alone, amaze, explain.

The tendency in English (especially in native words) is to place the accent upon the first syllable. In words of classical origin, however, identical in form but differing in use and meaning, it is usual to accent the word upon the first syllable when it is used as a noun or adjective; on the second syllable when it is used as a verb.

cf. áccent, accént; cóllect, colléct; cónduct, condúct; ábsent, absént; fréquent, frequént; ábstract, abstráct.

In a few compound words the accent falls on both syllables.

cf. fárewéll, íll-heálth, fólk-lóre.

A trisyllabic word may have either one or two accents. The single accent may fall upon *any* syllable.

cf. mérrily, réference; horizon, referring; pionéer, amateúr.

The tendency of English (especially in native words) is to place the accent upon the first syllable. Trisyllabic words with the accent on the final syllable are usually words of comparatively recent introduction from foreign languages. A trisyllabic word of classical origin which is used in English both as a noun and verb, often takes the accent on the first syllable when a noun, and upon the second syllable when a verb.

cf. áttribute, attríbute.

When a trisyllabic word takes two accents, the first falls upon the first syllable, the second upon the third syllable. Such words are mostly of classical origin.

cf. cómprehénd, únderstánd.

Compound words of three syllables usually accent each component word as it would be accented when standing by itself.

cf. héad-máster, lády-líke.

A word of four syllables may have either one or two accents. The single accent may fall upon any one of the first three syllables.

cf. mércenary, impóssible, cavalíerly.

In English (especially in words of native origin) it is perhaps most common to accent the first syllable. When there are two accents they must fall either upon the first and second syllables—

cf. ínconsístent, índerstánding,

or upon the second and fourth (in which case they are usually words of classical origin).

cf. ináúgurâte.

In words of more than four syllables, an accent may fall upon any syllable.

cf. inévitable, hetérogéneous, incapácitáted, incompátiblity, nationalisátion.

Rules for Writing Modern English

For the proper spelling of Modern English, for all except the simplest words, it is neces-

sary that an English scholar should have a thorough knowledge of each word that he would write, whence it is derived, what sounds it has undergone, and, in many words, what mistakes and ignorance are apparent in its modern form. To acquire this requisite knowledge he must be well grounded in the study of Latin and Greek, he should have a competent acquaintance with the literature of Old and Middle English, he should be able to understand something of the laws of sound change, he should be able to summon up to his ear the sound that his language had some three hundred and fifty years ago, and he should take some interest in the etymological foibles of sixteenth-century scholars. Such knowledge, however, is not within the power of all; some cannot attain to it through want of means, and others through want of a sufficiently commanding and all-embracing intellect. Those, therefore, who are unable to undergo this requisite training, from one or other or both of the above causes, have nothing left them to do but to read as much as they can, and to trust to their own memory and to their powers of observation for the rest. In order, however, that some help may be given, a few of the rare and easily-broken rules of Modern English spelling are appended.

(1) Double a single consonant after a short accented vowel, when it is followed by another vowel. This must always be done in adding inflexional terminations to a word.

cf. throb, throbbing; hit, hitting.

Exceptions—

(*a*) In nouns it is not always necessary to double a single consonant after a short accented vowel, when the following vowel is not e.

cf. body, city, matins, manage, homage, visage.

(*b*) Never double *y*.

cf. loving, hover, shiver. (*N.B.* slang words, however—*navvy*, prob. to distinguish it from *navy*, &c.)

(*c*) Never double x.

cf. mixing, fixing.

(2) Never end a word with a single s.

Exceptions—

(*a*) In the termination of the possessive case.

cf. cat's, lion's.

(*b*) In the termination of the plural.

cf. cats, lions, fairies, grasses.

(*c*) In the termination of the third person sing. Pres. Indic.

cf. he *loves*, she *hits.*

(*d*) The words *as, gas, has, his, this, thus, us, yes, was.*

(3) After long accented i, write the final s sound *-ce.*

cf. mice, rice, twice.

(4) After long accented a write it -ce.

cf. place, mace.

Exceptions: *Base, chase, case.*

(5) After accented oo, ou, and all consonants (except r sometimes, *cf. force*), write it *-se.*

cf. house, goose, copse, ellipse.

(6) Never end a word with c; after short vowels write it ck, after long accented vowels ke, and after vowel digraphs and consonants k.

cf. clock, cloke, cloak, barrack, haddock, walk, link.

Exceptions—

(*a*) After unaccented i.

cf. classic, music, cynic.

(*b*) In disc, zinc.

(7) Never end a word with g (with the j sound) or j. After long accented vowels and diphthongs and after unaccented vowels write them -ge.

cf. cage, huge, message.

And after short accented vowels write it -dge.

cf. judge, hedge.

Exception: *allege.*

(8) Never end a word with v. Always add an e.

cf. have, behave.

(9) Never end a word with f. Always ff after short vowels, fe after long vowels.

cf. mastiff, distaff.

Exceptions—

(*a*) After vowel digraphs, however, a single f is written.

cf. loaf, chief, kerchief, waif.

(*b*) As also after consonants.

cf. calf, scurf.

(*c*) *if, of.*

(10) The consonants other than s, f, are never doubled at the end of polysyllabic words.

e.g. fill becomes *fulfil, full,* but *wonderful.*

Exceptions: *Enroll, recall,* and a few other compound words.

(11) Do not double one consonant before other consonants.

e.g. bless becomes *blest, dwell* becomes *dwelt.*

Exceptions—

(*a*) Before inflexional s, final double letters remain.

cf. hill's, hills, kills.

(*b*) Before -le (pron. as -el) double letters appear after short accented vowels.

cf. ripple, muzzle, battle.

(*c*) ck and dg (compound forms of c or k and g or j remain).

cf. trickster, judgment.

(12) Words with a final mute e retain it before additions that begin with a consonant.

cf. shape(ly), peace(ful), love(ly), hate(ful).

Exceptions: *Awful, duly, truly, wholly.*

(13) Words with a final e mute omit it before an addition beginning with a vowel.

cf. cure, curable; mode, modish; hate, hating.

Exceptions—

(*a*) After v it is usually retained, except before i, in -ing.

cf. moveable, loveable; but *n.b. moving.*

(*b*) Also after g (with the j sound) and c (with the s sound), except before i, in -ing.

cf. changeable, traceable; but *n.b. changing, tracing.*

(*c*) -ce with the s sound changes to -ci before -ous.

cf. grace, gracious.

(14) Final y in words not compounds when preceded by a consonant changes to i when a suffix is added.

cf. happy, happiness; lady, ladies; many, manifold; merry, merrier.

Exceptions—

(*a*) In compounds treated as such it usually remains.

cf. ladyship, handy-work, merry-thought.

N.B.—Sometimes a compound ceases to be looked on as a compound word, in which case y alters to i.

cf. handiwork.

(*b*) Before -ing and -ish, y is retained.

cf. pitying, prettyish.

N.B.—Certain words which end in -ie in their simple form change to y before -ing, -ish.

cf. die, dying; lie, lying.

(15) Final y, when preceded by a vowel, is generally retained before all additions.

cf. boy, boys, boyish; play, playful; annoy, annoyance.

Exceptions: *Laid, paid, said, staid, raiment, daily,* and a few others (from *lay, pay, say, stay, (ar)ray, day*).

CHAPTER IV

DOUBLETS

A DOUBLET is one of two different words which can be traced back to the same original form, as *blame* and *blaspheme.* It is to the existence of these double forms in English that the richness of its vocabulary is largely due.

Doublets are most common amongst words of Romance or Latin origin. Thus the words *caitiff* and *captive* are both derived from the Latin *captivus,* the difference of form being due to the fact that the former came to us indirectly through Norman-French, the latter directly from the Latin, and with little alteration.

Doublets are sometimes due to a difference of dialect. Thus Southern English *church* is in Northern *kirk.*

Doublets also arise from different forms of the same word—e.g. *alarm, alarum. Alarum* is really *alarm* differently pronounced, the r being strongly trilled. *Paper* is a shortened form of its doublet *papyrus.*

Some doublets are synonymous, as *poor, pauper.* More often, however, they differ in meaning, and frequently in form as well, so that their original identity is far from being apparent.

Tavern and *tabernacle,* for instance, seem to have little in common, yet both words are from the Latin *taberna* (*a wooden hut*).

Taberna became *taverne* in French, in which form we adopted it. Later, we borrowed *tabernacle* directly from the Latin; and *tabernaculum* (*a tent*), from which it is derived, is a double diminutive of *taberna*.

I. Doublets due to a Difference of Dialect

Southern Dialect	*Northern Dialect*
bridge	brig
birch	birk
church	kirk
from	fro
ridge	rig
shatter	scatter
shabby	scabby
shred	screed
shirt	skirt
shrew	screw
vat	fat
whole	hale

Bridge, brig. *Bridge* in Mid. E. was *brigge*; hence also *brig*, a form of the word that still survives in Scotland.

Church, kirk. *Church*, originally *chirche*, Icelandic *kirkja*; hence *kirk*. Connected with the Greek *kyriakon*, belonging to the Lord.

Ridge, rig. *Ridge* first meant the back of an animal, then anything resembling a back, as a range of hills.

Birch, birk. *Birk*, now only in provincial English. The two forms are also seen in the adjectives *birchen, birken*.

Shatter, scatter. *Shatter*, to dash to pieces; *scatter*, to separate.

Shabby, scabby. *Shabby*, mean; *scabby*, like a "scab" or mean fellow (*one* of the meanings of *scab*).

Shirt, skirt. So named because each was *short*.

Shred, screed. A "screed" is a piece torn off, a shred.

Shrew, screw. *Shrew*, a scold; *screw*, a vicious horse, also a broken-winded one.

Vat, fat. *Vat*, a large vessel for holding liquors. *Fat* is the Northern form of the same.

Whole, hale. From A.-S. *hāl* (*whole*), which in Northern English became *hale*, in Southern *whole*.

II. Doublets due to Different Forms of the same Word

alarm	alarum
an	one
bower	byre
boor	boer
chord	cord
dike	ditch
dint	dent
dame	dam
emmet	ant
foible	feeble
flower	flour
naught	not
of	off
poesy	posy
through	thorough
to	too
temper	tamper
weald	wold
whit	wight

Alarm, alarum. *Alarm*, a call to arms. The origin of the word is somewhat uncertain. Skeate derives it from the late Latin *ad illas armas*, to those arms! to your arms! For *alarum*, see above (p. 69).

An, one. Different forms of the A.-S. *ān*, one.

Bower, byre. From A.-S. *būr*, a bower. *Bower* was a sleeping-place for ladies; *byre*, for cows.

Boor, boer. *Boor*, a peasant, also rude fellow. *Boer*, a farmer. Both words are Dutch.

Chord, cord. *Chord*, the string of a musical instrument, originally of gut: the same word as *cord*.

Dike, ditch. *Dike*, a trench; a trench and embankment. *Ditch* is from the same A.-S. *dīc*, a dike.

Dint, dent. Both from A.-S. *dynt*, a blow.

Dame, dam. *Dame*, mother; *dam*, mother of an animal. From Latin *domina*, a mistress.

Emmet, ant. *Emmet* was in Mid. E. *amote*, which was corrupted into *ant*.

Foible, feeble. *Foible* (moral weakness), from Old French *foible* (later *faible*), weak, feeble.

Flower, flour. *Flour* is short for "flower of wheat."

Naught, not. *Naught* from A.-S. *naht, na* (not), and *wiht* (a whit). *Not* is a worn-down form of *naught*.

Poesy, posy. *Poesy*, poetry. *Posy* is a corruption of *poesy*; the word properly means a copy of verses presented with a bouquet. It is now used (1) for the verses without the flowers, as the "posy of a ring," or (2) the flowers without the verses, as "a pretty posy" (Brewer).

To, too. *Too* is *to* used adverbially. Compare *of* and *off*.

Through, thorough. Compare *through-train* and *thorough-fare*.

Temper, tamper. *Tamper* (to meddle, interfere with) is really the same word as *temper* (to regulate), used in a bad sense.

Weald, wold. *Weald*, a wooded region, open country; *wold*, a down, open country.

Whit, wight. *Whit*, properly *wiht* (a person or thing), is the same word as *wight*.

III. Doublets arising from English and Scandinavian

English	*Scand.*
dell	dale
elf	oaf
evil	ill
road	raid
rear	raise
saw (a saying)	saga
shriek	screech
shrub	scrub (subst.)
shuffle	scuffle
sneeze	sniff
snivel	snuffle
smut	smudge
snuff	snub
wort	root

Dell, dale. *Dale*, a low place between hills; *dell*, a little dale.

Elf, oaf. *Elf*, a fairy; *oaf*, a foolish child left by the fairies, a simpleton.

Evil, ill. The two words have the same meaning.

Road, raid. *Raid*, the Northern (Scand.) form of *road*. *Road*, a broad, open way for *riding*. *Raid*, a predatory incursion (of *mounted* men often).

Rear, raise. Alike in meaning.

Saw, saga. *Saw*, a saying, a proverb. The "sagas" were the Northern mythological and historical traditions.

Shriek, scream. *Shriek*, a piercing cry; *scream*, a shrill cry of fright or pain.

Shrub, scrub. *Shrub*, bush, dwarf tree; *scrub*, underwood.

Shuffle, scuffle. *Shuffle*, frequentative of *shove*. *Scuffle*, a frequentative of Scand. *skuffa*, to push; a confused struggle.

Sneeze, sniff. *Sniff*, to scent, snuff up.

Snivel, snuffle. *Snivel*, to cry as a child, to whimper; *snuffle*, to breathe hard through the nose.

Smut, smudge. *Smut* (verb), to spot with soot, dirt; *smudge*, to soil, to smut.

Snuff, snub. *Snub*, to check, to cut one short; *snuff*, to snip off the wick of a candle.

Wort, root. *Wort*, a plant of the cabbage kind; *root*, the lowest part of a plant.

IV. Doublets arising from English and other Teutonic Languages

bench	bank (Dutch, through French)
brown	bruin (Dutch)
dole	deal (subst.) (Dutch)
gear	garb (Old High Ger., through Fr.)
heap	hope (subst.) (Dutch)
lair	leaguer (Dutch)
mar	moor (Dutch)
robber	rover (Dutch)
shoal	school (Dutch)
thatch	deck (Dutch)
thrill	drill (Dutch)
two	deuce (Low German)
wain	waggon (Dutch)

Bench, bank. *Bench*, a table, bank (for money). *Bank* (for money) is Dutch, which came to us through the French *banque*.

Brown, bruin. *Bruin* (*brown*) is the name given to the bear in the famous beast-epic called *Reynard the Fox*.

Dole, deal. *Dole*, a portion, share; *deal*, part, quantity.

Gear, garb. *Gear*, dress, tackle; *garb*, dress.

Heap, hope. *Heap*, a pile, a crowd; *hope* (as in "forlorn hope"), a troop.

Lair, leaguer. *Lair*, a lying-place or den of a wild beast; *leaguer*, a camp.

Mar, moor. *Mar*, to injure, also to hinder; *moor*, to fasten up a ship, to hinder.

Robber, rover. *Rover*, a sea-robber, a pirate.

Shoal, school. *Shoal*, a crowd of fishes, a multitude; *school*, a shoal of fishes (only).

Thatch, deck. *Thatch*, a covering of straw, &c.; *deck*, a cover, ship's deck.

Thrill, drill. *Thrill* (originally), to pierce; in this sense it is synonymous with *drill*.

Two, deuce. *Deuce*, the *two* of cards or dice.

Wain, wagon. *Wain* in A.-S. was *wœgen*, which closely resembles the Dutch *waggon*.

V. Doublets due to the Latin Element in English

These include by far the largest number of the double forms. The Latin element entered the language either indirectly or directly. That introduced by the Norman-French, as has been before remarked, is considerably modified in spelling, while that borrowed directly from the Latin has undergone but little change.

The principal doublets of this class are given in the following list:

Latin introduced through Norman-French	*From Latin directly*
amiable	amicable
antic	antique
balm	balsam
benison	benediction
blame	blaspheme
brief	breve
caitiff	captive
candid	candidate
chamber	camera
chance	cadence

Latin introduced through Norman-French	*From Latin direct*
chant	cant
count	compute
dainty	dignity
debt	debit
delay	dilate
journal	diurnal
fashion	faction
feat	fact
frail	fragile
genteel	gentile
story	history
hostel }	hospital
hotel }	spital
human	humane
invoke	invocate
lesson	lection
loyal	legal
lieu	locus
mayor	major
naïve	native
nourishment	nutriment
paint	depict
palsy	paralysis (Gk.)
penance	penitence
poor	pauper
poison	potion
privy	private
purvey	provide
coy	quiet
ransom	redemption
ray	radius
rule	regulate
sir	senior
sure	secure
surface	superficies
tavern	tabernacle
treason	tradition
vowel	vocal

Amiable, amicable. Latin *amicabilis,* friendly; Old French *amiable. Amicable* retains the root meaning.

Antic, antique. Latin *antiquus. Antic,* originally an adjective meaning *old.* Later it acquired the meaning of *odd,* and, still later, came to be used as a substantive with the meaning of *trick, buffoonery.*

Balm, balsam. Latin *balsamum. Balm,* the fragrant resin of the balsam-tree; Old French *basme.*

Blame, blaspheme. Latin *blasphemare,* which in French became *blâmer;* hence *blame. Blame,* to find fault with; *blaspheme,* to speak impiously of.

Brief, breve. Latin *brevis* (acc. *brevem*), short. *Breve,* originally a short note in music, now the longest.

Chance, cadence. Chance, what befalls or happens; *cadence,* a fall of the voice.

Caitiff, captive. Latin *captivus. Caitiff,* a captive, a wretch.

Candid, candidate. Latin *candidus,* white. *Candid* at first meant *white,* then *fair, sincere. Candidate* comes *directly* from *candidatus,* white-robed, because in Rome candidates for office wore white.

Chamber, camera. Latin *camera,* a chamber; French *chambre. Camera obscura,* the dark chamber; *in camera,* opposed to "in public."

Chant, cant. Latin *cantare,* to sing. *Cant,* originally a beggar's whine; hence it came to mean *hypocrisy.*

Count, compute. Latin *computare,* to compute; French *compter,* hence *count.*

Dainty, dignity. Dainty is from the Old French *daintié,* agreeableness. The Latin *dignitas,* from which both words are derived, means *worthiness.*

Delay, dilate. Latin *dilatum,* French *delaier. Delay,* to put off; *dilate,* to spread out, enlarge upon.

Debt, debit. From Old French *dette,* Latin *debitum. Debt,* what one owes to another; *debit,* an entry on the debtor side of an account.

Journal, diurnal. Latin *diurnalis,* daily. This in French became *journal,* which at first was an adjective meaning *daily.* Employed as a substantive it came to have the meaning of a *daily record of events.*

Fashion, faction. Fashion, make, shape. *Faction* first meant a doing or taking part. Latin *factionem.*

Feat, fact. Feat, a performance; *fact,* a deed, a reality. Latin *factum,* Old French *fait.*

Frail, fragile. Frail at first meant *brittle,* then *weak.* Latin *fragilis,* Old French *fraile.*

Genteel, gentile. Genteel (French *gentil*), well-bred; *gentile,* belonging to the same, *gens* or clan.

Story, history. Story from Old French *estoire,* a tale; Latin *historia.*

Hostel, hospital. Hostel is Old French for modern *hotel. Spital* is short for *hospital,* as in *Spitalfields.* A *spital* is a charitable foundation for poor people. A *hospital* was originally an inn or place of entertainment for pilgrims. Later, the houses were resorted to by the sick and infirm only (Brewer). Latin *hospitale.*

Human, humane. Humain, the French form of the Latin *humanus* (human, kind), gives us *human,* manly.

Invoke, invocate. Latin *invocare,* French *invoquer. Invoke,* to call upon, call up; *invocate,* to call upon solemnly.

Lesson, lection. Lesson, from French *leçon. Lection,* a reading, comes straight from the Latin *lectionem.*

Loyal, legal. Loyal, faithful; *legal,* according to law. Latin *legalis,* French *loyal.*

Lieu, locus. French *lieu,* Latin *locum* (acc. of *locus*), a place. *Lieu,* place, stead;

chiefly in phrase "in lieu ... of." *Locus*, a mathematical term to indica... te a line traced by a point which changes its ... position.

Mayor, major. Latin *ma...or*, greater, or older; French *maire.*

Naive, native. Naive, natu...ral, unaffected; *native*, produced by Nature. ... Latin *nativus.*

Nourishment, nutriment. N...ourishment, the act of nourishing, also food; ... *nutriment*, food. Latin *nutrimentum.*

Paint, depict. French ...*peint* (p.p. of *peindre*), to paint; Latin ...*pingere, pictum. Depict*, to paint or describe ... in words.

Palsy, paralysis. From th...Greek *paralysis. Palsy*, a corruption of the F...rench *paralysie.*

Poor, pauper. Latin *pau...per*; Old French *povre*, poor.

Penance, penitence. Penc...nce, act to show sorrow for sin; *penitence*... sorrow for sin. Old French *penance*; Lati...n *pœnitent* (stem of *pœnitens*, pres. part. of *p...œnitere*), to cause to repent.

Poison, potion. Potion..., a draught; *poison*, a fatal draught. ... Latin *potionem*, French *poison.*

Privy, private. Privy, pr...ivate, privately knowing; *private*, secret, not ... public. French *privé*, Latin *privatus* (p.p. ... of *privāre*, to separate).

Purvey, provide. Purvey..., to provide; *provide*, to make ready ... beforehand, to arrange for. Latin *providēr...e*, to see before; French *pourvoir.*

Coy, quiet. Coy, still, shy; *quiet*, at rest, silent. Old French *coy* or *quoy*; Latin *quietus.*

Ransom, redemption. Ransom, price paid for redemption. French *rançon*, Latin *redemptionem.*

Ray, radius. Ray, a line of heat; *radius*, a line drawn from the centre to the circumference of a circle. Such lines resemble rays from the sun, their centre.

Rule, regulate. Rule, to govern, to manage, &c.; *regulate*, to make regular. Latin *regula*, a rule. *Rule, regulate*, are instances of verbs formed from substantives. French (Old) *reule*; Mod. French *régle.*

Sir, senior. Sir is a shortened form of *sire*, which is the French form of the Latin *senior*, older.

Sure, secure. Sure, certain; *secure*, safe. French *sur*, Latin *securus.*

Surface, superficies. The exterior part of anything is called its *surface. Superficies* (pure Latin) means the same as *surface*, but is used as a mathematical term.

Tavern, tabernacle. See above.

Treason, Tradition. Treason, the act of delivering over, betrayal; *tradition*, the handing down of opinions, &c., to posterity. Old French *traison*, Latin *traditionem.*

Vowel, vocal. Vowel, a sound produced by the free passage of the breath; *vocal*, uttered by the voice. Old French *vouel*, Latin *vocalem* (acc. of *vocalis*).

CHAPTER V

ENGLISH GRAMMAR

Introduction

1. In England, until the ...close of the sixteenth century, "Grammar ..." meant Latin Grammar. "Grammar ...chools" were schools where Latin was ... taught. Ben Jonson, the dramatist (1573...–1637), was the first to compile (*c.* 1600) an ... English Grammar," published after his ...death. He describes grammar as "the ...rt of true and well speaking a language"...—an imperfect definition. "The writing," ... he adds, "is but an accident." Francis ...Bacon, Jonson's somewhat older contempor...ary, in his *Advancement of Learning* (160...), says: "Concerning speech and words, ...he consideration of these hath produced ... the Science of Grammar." Dr. Samuel ...Johnson, in his *Dictionary*, gave three m...eanings for the word:

(1) "The science of speaking correctly; the art which teaches the relations of words to each other."

(2) "Propriety or justness of speech; speech according to grammar."

(3) "The book that treats of the various relations of words to one another."

John Dalton, in his *Elements of English Grammar* (1801), was the first to lay emphasis on a point of importance. He defined grammar as "the art of expressing a person's thoughts in a language *according to approved custom.*" "The rules of grammar," says Dr. Sweet (1891), "have no value except as statements of fact; whatever is in general use in a language is for that reason grammatically correct."

Recent definitions of grammar gene... follow substantially, though often ... enlargement, those given by J... for the most part include

to "approved custom" or "established usage," as indicated above.

The Divisions of Grammar

2. Grammar falls into various divisions, though grammarians have not been all of one mind as to what those divisions are. In a brief treatise on grammar, prefixed to the *Dictionary*, Dr. Johnson wrote that it "comprises four parts—Orthography, Etymology, Syntax, and Prosody"; and he adds: "In this division and order of the parts of grammar I follow the common grammarians, without inquiring whether a fitter distribution might not be found. Experience has long shown this method to be so distinct as to obviate confusion, and so comprehensive as to prevent any inconvenient omissions." *Orthography* is "that part of grammar which treats of the nature and values of letters and of their combination to express sounds and words; correct or proper spelling; the art of writing words correctly." *Etymology* is "that branch of linguistic science which is concerned with determining the origin of words," and also "that part of grammar which treats of individual words, the parts of speech separately, their formations and inflexions." *Syntax* is "the construction of sentences, the due forming and arrangement of words or members of sentences in their mutual relations." *Prosody* is "the science of the quantity of syllables and of pronunciation as affecting versification." To these four divisions of grammar many grammarians have added *Orthoëpy*, which treats of pronunciation generally. The right of some of these five divisions to be considered parts of grammar was first questioned long ago. Ben Jonson said: "Prosody and Orthography are not parts of grammar, but diffused like the blood and spirits through the whole." In the *Century Dictionary* (1899) we read: "The formerly current classification of the subjects of grammar as fivefold—namely, *orthography*, *orthoëpy*, *etymology*, *syntax*, and *prosody*—is heterogeneous and obsolescent. The first and last do not belong really to grammar, though often for convenience included in the text-books of grammar: *orthoëpy* is properly phonology or phonetics, an account of the system of sounds used by a language and of their combinations; and *etymology* is improperly used for an account of the parts of speech and their inflections." Nevertheless, the *Century Dictionary*, under "Etymology," consistently gives as one meaning of the term that division of grammar which treats of parts of speech and their inflections. How then, can it be "improperly used" in that sense? It should be noted that, in the sense just referred to, *etymology* is the same as *accidence*, which deals with "the changes of form which happen to words."

To sum up, it may be said that *orthography*, *etymology*, and *syntax* are still the main divisions, and that to these *orthoëpy* and *prosody* are sometimes added.

A fresh and interesting treatment of the whole subject of grammar and its divisions will be found in Mr. Alfred S. West's *Revised English Grammar* (1912), chap. iv., though his statement that "people may possess the art of correctly using their own language without having any knowledge of grammar" seems open to question. It is hardly true of any literary language. If a man says "I am," and avoids saying "I are," it is because he knows that the former is the accepted phrase—*i.e.* is grammatical—and that the latter is not.

Sentences and Parts of Speech

3. In practical application grammar begins with *Sentences*. It is because we use sentences in speaking or writing that grammar is necessary.

What, then, is a *sentence?* Here are a few definitions, taken in order of publication:

"The expression of a thought in words" (Angus).

"One or more propositions expressing a complete thought" (Adams).

"A combination of words in which something is *said* about something else" (Nesfield).

"A collection of words by which we say something about a thing" (West).

But not one of these is completely satisfactory. "Who are you?" is a sentence, so is "Come here!" Are both sentences properly described by any of the four definitions? It is better to say that a sentence is "a collection of words by which we make a statement, ask a question, or give a command." Generally a sentence contains, either expressed or implied, two or more parts of speech. But sometimes it may be one word only—*e.g.* "Go!"

4. The term "Parts of Speech," says Morris (*Historical Outlines of English Accidence*), "is a mistranslation of the Latin *partes orationis*, which originally meant 'the parts of a sentence,' the elements of which a sentence consists." The parts of speech are "the classes into which the words of a language fall, when they are arranged according to their separate functions in a sentence" (West). They are now generally reckoned as eight in number—Noun, Adjective, Pronoun, Verb, Adverb, Preposition, Conjunction, Interjection. In former days

nouns and adjectives were sometimes called Nouns Substantive and Nouns Adjective. It surprises us that Morris and his present editors retain this rather confusing classification. (Some grammarians still say Substantive instead of Noun.) "The distinction between noun and adjective," says Professor Sayce, "is inapplicable to English grammar, and should be replaced by a distinction between objective and attributive words." This point will be considered later on, when we come to deal with adjectives. Some grammarians, again, do not admit that the interjection is "a part of speech" at all. Articles, which used to be classed separately, are now usually included among adjectives; but Morris and Adams call *the* a "Demonstrative Pronoun." West, adhering to the eightfold division, gives the sentence, "Oh! and was he in good health yesterday?" as containing an example of each of the eight parts. (It may be noted that *yesterday*, here an adverb, may also be a noun.)

The same word may be a different part of speech in different connections. Thus, in the sentence, "The *back* numbers are sold out," *back* is an adjective; in "I watched the *back* of the house" it is a noun; in "Which man do you *back?*" it is a verb; in "He called me *back*" it is an adverb.

5. The term "Double Parts of Speech" is sometimes used to denote words which, looked at from one point of view, appear as one part of speech, from another point of view as another. Certain forms of the verb—viz. the past participle and the gerund (which ends in -ing)—can be used as either adjectives or nouns. Take the past participle *afflicted* in the three phrases, "He was afflicted," "an afflicted man," "the poor and the afflicted." In the first of these the word is still a verb, in the second it is an adjective, in the third it may be regarded as a noun.

The infinitive, like the gerund, may become a noun, but not (like the gerund) an adjective also. It is better in any given case to parse a word as either one part of speech or another, not as more than one at the same time. Thus, in "He went on rolling stones down the mountain," *rolling* is a gerund, to be parsed as a verb. In "Rolling stones gather no moss" it is grammatically an adjective. In "Rolling (or, "To roll") stones down a mountain is dangerous," *rolling* and *to roll* should both be parsed as nouns.

Again, some words properly adverbs have also a conjunctive force. In "Where are you going?" *where* is an adverb. In "I do not know where you are going," *where* is grammatically a conjunction. When thus employed, such words as *when, where, why,* &c., are often described as Relative or Conjunctive Adverbs.

The names of the letters of the alphabet are nouns, and any part of speech looked at simply as a *word* is a noun. Examples: "The letter *a*" (where *a* is in apposition with *letter*). "Dot your *i's*." "If *ifs* and *ands* were pots and pans." "*Good* is not the word for it."

Nouns

Meaning and Function

6. The word *noun* means a *name*.

The function of a noun is to name or designate any object of thought. Definitions of this, as of other parts of speech, have been endless. Sir James Murray's *New English Dictionary* has "a word used as the name or designation of a person or thing." Some authorities (West is the most recent) say briefly that "a noun is the name of anything"; but they often go on to explain that by "anything" is meant any person, animal, place, idea, &c.—in short, any object of thought, material or immaterial, real or imaginary; and all this explanation might have been saved had the definition been more plainly comprehensive to begin with.

7. A noun may be either (1) one word, (2) two or more words joined by a hyphen or hyphens, or (3) a combination of separate words. In the sentences, "The king is come," "The will-o'-the-wisp went before us," "To live in hearts that love us is not to die," *king, will-o'-the-wisp,* and the phrase *to live in hearts that love us,* are, grammatically, equivalent to nouns.

Classification of Nouns

8. Nouns may be classified in three ways—as either Simple Nouns, Compound Nouns, or Noun Phrases; or, from a different point of view, as Concrete or Abstract. The first-named division has to do with the words employed, the second with the nature of what is described.

Simple and Compound Nouns

9. In the sentences given in the last paragraph but one, *king* is a simple noun, *will-o'-the-wisp* is a compound noun, an the words in italics in the third sentenc are a noun phrase. The simple nou though generally in one word, may cons of more, as *King George the Fifth.* T parts of a compound noun are almost alw connected by a hyphen or hyphens, t of a noun phrase are not.

Some authorities include the (or noun clause) with the pr finitive, gerund, and part

and the adjective (used substantively) under the description of *Noun Equivalent.*

Concrete and Abstract Nouns

10. *Concrete Nouns.*—Avoiding other minor divisions, concrete nouns, which denote individuals or objects of sense, may be classed as Proper, Common, and Collective.

(1) A proper noun is the name of an individual, as an individual, and not as one of a class, as *Alexander, Edinburgh.*

(2) A common noun is the name of a person, place, or thing considered not merely as an individual, but as one of a class, as *boy, house, river.*

A noun may be both proper and common. *Hampden* as the name of the patriot is a proper noun; in the phrase "some village *Hampden*" it is common, because it refers to his characteristics as reappearing in other persons, being indeed = *patriot.*

(3) A collective noun denotes a group of individuals considered as a whole, as *flock, crowd, congregation, jury.* Nouns of *multitude* are distinguished from collective nouns when regard is had to the individuals rather than to the group which they form, and the distinction is marked by using the plural form of the verb with the noun of multitude. Many nouns belong to both classes. We say, "The jury *was* (not *were*) composed of young men"; but we can say either "The jury (*i.e.* the whole body) *was* divided in opinion," or "The jury (*i.e.* the men composing the jury) *were* divided."

11. Abstract nouns are those which denote some quality or state which is thought of independently of the particular persons or things in whom or which it occurs. From a strong man, a strong rope, a strong will, a strong wind, &c., we get the idea of strength; from observing happy people and being happy ourselves, we get the idea of happiness. *Strength* and *happiness* are abstract nouns.

12. Some nouns are both abstract and concrete, according to the senses in which they are used. "*Justice* is a virtue" (abstract); "He is a *justice* of the peace" (concrete). "The news fills me with *wonder*" (abstract); "We have seen a *wonder* to-day" (concrete). Care should be taken not to mix up abstract and concrete nouns in the same sentence. It is awkward to say, "He taught me piety and he taught me shorthand" (a phrase from an old pastoral sermon).

Gender

13. Gender in our Modern English usage follows sex (except in the personification of inanimate objects), gender, which is purely grammatical, and applies to words only, must not be confounded with sex, the distinction between male and female. English has now simply *natural* gender. At one time, like many other languages, it had *grammatical* gender—that is to say, nouns "denoting inanimate objects" were "classified as masculine, feminine, and neuter in a seemingly arbitrary manner; the choice of gender depending often on the ending which the word originally had" (Morris). In Old English, nouns ending in -dom, as *freedom,* were masculine; nouns in -ness, as *goodness,* feminine; and nouns in -en, as *maiden, chicken,* generally neuter. Of two words for *woman, wif* and *wifmann,* the first was neuter and the second masculine. But, from various causes, artificial or grammatical gender went gradually out of use after the Norman Conquest.

14. Classified as they now are by sex or absence of sex, and not as formerly by form or declension, nouns are of four genders:

(1) *Masculine*—of the male sex: *boy, horse, gander.*
(2) *Feminine*—of the female sex: *girl, mare, goose.*
(3) *Common*—of either sex: *parent, child, friend.*
(4) *Neuter*—of neither sex: *house, picture, mountain.*

15. Gender is denoted in three different ways:

(1) By a change of ending, or, as it is sometimes stated, by the use of suffixes, which may or may not involve a change also in the form of the original word. Thus *author, heir, poet, lion,* and many other words, add the termination -ess, and we get *authoress, heiress, poetess, lioness.* But in *actor, hunter, negro, e.g.,* a vowel is dropped when the termination is added, and we get *actress, huntress, negress.* Sometimes there is more change still, as in *duke, duchess; master, mistress.*

The syllable -er (occasionally appearing in the forms -ar and -or, as in *beggar* and *sailor*) was the Old English masculine termination of a noun, and is found still in a large number of nouns indicating an agent. Its feminine counterpart was the suffix -estre or -istre; later, simply -ster. Many surnames are evidences of the kinds of work that women did. They brewed, they baked, they wove, they spun, &c.; so we get the feminines *brewster, baxter, webster, spinster,* &c. The first three are now surnames only; the last word is the solitary example of a feminine in -ster, and it is used now as the feminine of *bachelor,* in a sense quite different from its original one.

One other old feminine suffix, surviving in a single instance, may be noted, -en in *vixen*, the feminine of *fox*. (In the form -in the same suffix may be found in many Indo-European languages—*e.g.* Latin reg-*in*-a, Ger. Freund-*in*.)

In two or three instances the masculine form is or appears to be formed from the feminine; as *gander, bridegroom, widower*, compared with *goose, bride, widow*. The older form of *goose* is *gans* (as in German), from which we get *gander*. *Bridegroom* is a compound of *bride* and Old English *guma, gome*, "man," and so = *bridesman*. *Widower* is formed from *widow*, Old English *wuduwe*, by adding -er. *Drake* appears to have no etymological connection with *duck*.

16. (2) By using a different word. Examples: *father, mother; brother, sister; king, queen; bull, cow; monk, nun*. A few feminines are doubtful in origin, such as *lass*, which some authorities take to be the feminine formed from *lad*, while others derive the two from different roots.

17. (3) By composition.

(*a*) Where a word indicating sex is prefixed. Examples: *bull-calf, cow-calf; cock-sparrow, hen-sparrow; he-bear, she-bear; man-servant, maid-servant*. We even get such a form as *Lady-Invigilator*, a rather clumsy compound, to describe a female official who presides over university examinations.

(*b*) Where the sex is already indicated, and the same defining word is prefixed to both forms. Examples: *grand-father, grand-mother; land-lord, land-lady; mer-man, mer-maid; step-son, step-daughter*. (All these are usually written as one word, the hyphen being omitted.)

The Use of Feminine Forms

18. It seems impossible to lay down any widely inclusive rule as to nouns which have separate forms for masculine and feminine, and nouns whose masculine form does duty for the feminine as well—*i,e.* nouns included in the designation "common." In a general way it may be said that nouns describing persons engaged in trades and occupations are common, though some are called masculine because the occupation has usually been limited to men. That is why we have no feminine, *e.g.* for *auctioneer, banker, surveyor*, &c. Let any one compile from a few columns of a dictionary a list of nouns describing persons of various occupations, and he will see that the proportion of common nouns to nouns which have a separate feminine is about six to one. Another reason why some nouns have no feminine would appear to be *euphony*, particularly in the case of long words. We retain the forms *administratrix, executrix*, awkward of pronunciation as they are to us, because of their serviceableness as legal terms; but it would puzzle anyone to devise an endurable feminine for such words as *analyst, anatomist, astronomer*, and *undertaker*. With regard to shorter words, there is no rule at all. Although women often do business for other people, and keep drapers' shops, and sometimes go fishing and play golf, and sing and write, we have no feminine for *agent, draper, angler, golfer, singer*, (though *songstress*, a double feminine form, is used sometimes), *writer*, though we have for *actor, tailor, waiter, warder*. Of the two French words (describing occupations) most recently introduced into the language, one, *masseur*, has a well-known feminine *masseuse*, but the feminine of the other, *chauffeur*, is not so far in common use. A lady who drives a motor describes herself as her own *chauffeur*, not her own *chauffeuse*.

Of two words which have recently come much into use, one presents us with a feminine form having a special meaning. These are *suffragist*, which is of common gender, and means a supporter of women's suffrage, and *suffragette*, which has passed rapidly into use to describe a woman who approves of militant methods for the achievement of that object. Occasionally in joke a man may be asked if he is a *suffragette*; but the word can scarcely be described yet as of common gender, though it may come to be. The termination -ette, it may be noted, is itself a diminutive as well as a feminine form. Cf. *cigar-ette* (lit. *a small cigar*). The masculine form is found in *baron-et, lever-et* (*a young hare*), &c.

19. Another point of interest is the occasional use of the masculine instead of the feminine, where a feminine form exists and is generally employed. Take, *e.g.*, the words *poet, poetess*. The masculine is used to describe women, when we are thinking of the characteristics of poets as a class, rather than of the personality of the writer or writers. Thus we say, "She is a poetess," when we mean that the particular woman of whom we speak writes poetry; but we should say, "She is a poet," or "She is a true poet," when we mean that she is entitled to take her place among all writers of poetry, men as well as women.

But the same rule would hardly apply in the case of another pair of words, *actor* and *actress*, probably because there are greater differences between the acting of men and that of women than between their p[illegible] We should scarcely ever say of [illegible] "She is an *actor*," or "She is [illegible] The word does not fit.

It may be noted that, now that women become graduates of universities and take an increasing share in public work, many other masculine words are used to describe women as well. We have women Bachelors and Masters of Arts, Doctors of Medicine, Law, Science, and Divinity. (We believe there are American universities which give the degree of Mistress of Arts, though not of Spinster of Arts.) A year or two since a lady was Mayor of a Lancashire town, and her daughter was Mayoress. A lady presiding over a meeting is usually addressed as "Mr. Chairman." In place of "Mr. Chairman," "Madam President" is occasionally heard, but that phrase has won very scanty acceptance.

Number

20. There are two numbers, the *singular* and the *plural*. When a single object is spoken of, the noun is *singular*; when more than one, *plural*. Some old languages have a separate form called the *dual*, used for two objects. This form appeared in Anglo-Saxon in some personal pronouns only, but has not survived even to that limited extent, and there seems no sufficient reason for its surviving anywhere.

21. As a rule, the plural is now indicated by the addition of s to the singular. Examples: *bird, birds; cow, cows; expedition, expeditions.*

This s may be traced through Chaucer's -es ("the smale birdes singen clear") to the Old English -as, of the strong declension of masculine nouns.

22. Nouns which end in "hisses and buzzes" retain -es as the plural ending, because -s cannot follow on by itself in pronunciation. So we get *glass, glasses; church, churches; grudge, grudges;* and *hiss, hisses; buzz, buzzes,* as above. Note that in these plurals the final s is pronounced as z.

Three other groups of nouns which have particular endings in the singular also take -es in the plural, and in two of these groups the singular ending is first modified.

(1) Nouns which are of English origin, and end in f or fe following l or a long vowel. These change the f into v. Examples: *half, self, wolf, life, leaf, thief,* which make *halves, selves,* &c. The exceptions to the rule are mainly words in oo, such as *hoof, roof,* which make *hoofs, roofs.* Words like *chief, grief, proof, safe, strife,* which make *chiefs, griefs,* &c., do not come within the rule, because they are French and not English in origin. *Beef,* although [illegible]nch, has a plural *beeves.* Some words, of [illegible]rigin, have the two plural forms. [illegible]*wharf, scarf, staff, dwarf, turf,* [illegible]*harfs* or *wharves, scarfs* or *scarves, staffs* or *staves,* &c. But the form in -fs is now the more usual in all such words.

(2) Nouns ending in y preceded by a consonant, y being changed into i, as *duty, duties; fly, flies; lady, ladies.* The chief, perhaps the only, exception to the rule is *flys = carriages. Soliloquy,* pl. *soliloquies,* is really an illustration of the rule, not an exception to it, for qu has the sound of a consonant. Some words in ey are occasionally found with their plural in ies—e.g. *money, monies.* This is a survival from old times, when other words ending in a vowel and y were similarly treated—e.g. *day, daies.* But, as a rule, after a vowel y is now not changed to i, and s only is added.

(3) Some nouns ending in o preceded by a consonant. It is difficult to find any rule. We write *cargoes, buffaloes, heroes, negroes, potatoes;* but *altos, cameos, cantos, folios, oratorios, pianos, mementos.* West points out that many of our words in -o are of Italian origin, and these take s, as do all nouns in -io. A few words make plurals in both forms—e.g. *dominos* and *dominoes.*

23. Plurals are also formed in a few instances:

(1) By the suffix -en, as *oxen.* Dialectical plurals of this kind are found in *hosen, shoon* (*shoe-en*), *eyne* (*eye-en*), *peasen. Pease* is singular in Early English. (Caxton has a story of a Mr. Sheffield who asked for *eggs* at the Foreland, and could not get them, because nobody knew what he meant by it. "At last another sayd that he wolde have *eyren;* then the good wyf sayd that she understod him wel.") *Child-r-en* is a double plural. *Childer* is still found provincially. *Brethren* is also a double plural, the o being changed to e to mark the plural before en is added. *Swine* and *chicken* are really singulars. *Kine* is a double plural. *Kye* is still used in Scotland. (O. E. *cú, cý.*)

(2) By a change of vowel, as *man, men; foot, feet; goose, geese; tooth, teeth; mouse, mice.*

24. Some nouns have one form for both singular and plural. These are chiefly names of animals, as *deer, sheep, grouse, salmon, trout;* but there are instances in collective numerals, as *brace, dozen, gross, score, yoke,* and in measures of weight, as *stone, hundredweight.*

25. A few nouns have one plural which is like the singular, and another formed in the usual way, as *fish, fishes; fowl, fowls; cannon, cannons.* In such instances the first is *collective* in meaning, the second *distributive.* The shorter form is generally used in compound nouns, as *gold-fish, guinea-fowl.*

26. Some nouns have two plural forms with different meanings, and with most, though not all of these, the distinction is

again that between the distributive and the collective sense. Thus, *pennies* means separate coins, *pence* is collective; *cloths* means different kinds or different pieces of cloth, *clothes* the collection of one's garments. *Die* makes *dies* (*stamps*) and *dice* (*cubes used in gambling*). *Brother* makes *brothers* and *brethren*, the latter now only in figurative sense. *Index* has the plurals *indexes* (*more than one table of contents*) and *indices* (*algebraical signs*). From *genius* we have *geniuses* (*more than one exceptionally brilliant person*) and *genii* (*fabulous spirits*).

27. Some nouns have different senses in the singular and the plural. The following are examples:

SINGULAR	PLURAL
Advice, counsel.	*Advices*, information.
Beef, flesh of ox.	*Beeves*, cattle.
Compass, extent.	*Compasses*, a mathematical instrument.
Copper, a metal.	*Coppers*, pennies and halfpennies.
Domino, a half-mask.	*Dominoes*, a game.
Force, strength or energy.	*Forces*, army.
Good, benefit.	*Goods*, movable property.
Iron, a metal.	*Irons*, fetters or other instruments made of iron.
Physic, medicine.	*Physics*, natural science.
Return, coming back.	*Returns*, statistics.
Salt, chloride of sodium.	*Salts*, smelling-salts.
Sand, powdered rock.	*Sands*, a tract of sandy land or seashore.
Vapour, invisible steam.	*Vapours*, melancholy.
Vesper, evening.	*Vespers*, evening prayers.
Water, the element.	*Waters*, medicinal springs.

28. Some nouns have one meaning in the singular and two in the plural:

SINGULAR	PLURAL
Colour, tint	*Colours*: 1. Kinds of colour. 2. Flag of a Regiment.
Custom, habit	*Customs*: 1. Habits. 2. Toll or tax.
Element, simple substance	*Elements*: 1. Simple substances. 2. Atmospheric[1] conditions.
Effect, result	*Effects*: 1. Results. 2. Goods and chattels.
Number, 1, 2, 3, &c.	*Numbers*: 1. 1, 2, 3, &c. 2. Poetry.
Pain, suffering	*Pains*: 1. Sufferings. 2. Efforts directed towards an object.
Part, portion	*Parts*: 1. Portions. 2. Abilities.

[1] The writer once heard an old woman in South Wales speak of "looking up to the beautiful *element*," by which she meant the sky.

SINGULAR	PLURAL
Premise, statement or proposition.	*Premises*: 1. Propositions. 2. Buildings.
Quarter, a fourth part.	*Quarters*: 1. Fourth parts. 2. Lodgings.
Spectacle, anything seen	*Spectacles*: 1. Things seen. 2. Lenses to aid the sight.

The word *letter* has two meanings in the singular and plural—(1) *one of the alphabetical signs*, (2) *an epistle*—and in the plural only, a third, *literature*.

29. Some nouns have two meanings in the singular and only one in the plural. In the list which follows, the plural of each word is used in the first sense only:

Abuse: 1. *Wrong use.* 2. Reproaches.
Horse: 1. *A quadruped.* 2. Cavalry.
Issue: 1. *Result.* 2. Offspring.
People: 1. *A nation.* 2. Persons.
Practice: 1. *Habitual act.* 2. The exercise of a profession.
Stone: 1. *A piece of rock.* 2. Fourteen pounds.

The word *foot*, which has many meanings in the singular and in the corresponding plural, is used in the singular only in the sense of *infantry*.

30. A good many foreign plurals are still used, although the present tendency of the language is to reject them and substitute s for the foreign termination. We write *beaux, addenda, data, strata, errata, foci, bases, vortices, phenomena, criteria;* but sometimes *memorandums* as well as *memoranda*, and (more often) *formulas* as well as *formulæ*. Care should be taken not to use as a singular a form which is really plural (one occasionally comes across *a phenomena* instead of *a phenomenon*), or to coin a plural which does not exist (e.g. *animalcula* is the plural of *animalculum;* but sometimes, and wrongly, the plural is written *animalculæ*, as if *animalcula* were the singular).

Cherub and *seraph* keep their Hebrew plurals, *cherubim* and *seraphim*, when the words are used in the language of religion, though not in reference to sacred pictures or metaphorically. We speak of Raphael's *cherubs* (not *cherubim*) in the "Sistine Madonna," and similarly say that beautiful children are *cherubs*.

31. Peculiarities to be noted:

A few words which are really singular appear to be plural because they end as *alms* (which comes from the G... *mosune* = *pity*, through O. E. ... (from O. E. *efese* = *brim* or

(from Norman-French *richesse*). Chaucer has a plural *richesses*.

Of these three words, *alms* is generally looked upon as singular. The lame man in the temple "asked an alms." On the other hand, *eaves* and *riches* are taken as plurals. "He heapeth up riches, and knoweth not who shall gather them."

Some nouns which are plural in form are always treated as singular, as *news*, *small-pox* (where *pox* = *pocks*; cf. *chicken-pock*). Shakespeare and Scott have *news* with a plural verb, and it is remarkable that Shakespeare has *tidings* as a singular. We generally make it plural. Other words used sometimes as plurals, sometimes as singulars, are *amends*, *means*, *odds*, *pains*, *wages*. Observation and euphony are our guides here. We say colloquially, "What's the odds?" but "The odds are against him." We say "By this means," but, using the word in a different sense, "His means are small."

Then there is a considerable class of nouns formed from Greek neuter plural adjectives, such as *dynamics*, *ethics*, *mathematics*, *optics*, *statics*, *physics*, *politics*, *tactics*. These always used to be followed by a plural verb, and *politics* and *tactics* are so to-day. With the others the verb is generally singular, though the singular nouns *dynamic*, *ethic*, and *physic* (the last-named in a sense different from its plural) are also found. *Tactics* also now appears in the singular.

32. Some nouns have no plural, because their meaning excludes the idea of plurality. This is true first of abstract nouns. If they are found in the plural it is because they are used in a concrete sense. *Colour* is an abstract noun, and as such takes no plural; but it becomes concrete when we talk of *a colour* or of *colours*. West says: "Though the names of many substances or materials are used in the plural number, signifying different kinds or different portions of the material, there are some names of this description which custom forbids us to use in this way. *Granite, gold, potash, bread, hemp* are never plural." But Murray (*New English Dictionary*) gives illustrations of the use of the plural of three of these: "A country rich in stone and costly *granites*" (Layard, 1851); "The tremendous *granites* of the Grimsel" (Ruskin, 1887); "Frames of all-coloured *golds*" (H. Walpole, 1765); "Long rays of most clear pinks and whites and *golds*" (C. Roper, 1895); "Tows and *hemps* move off very freely" (*Daily News*, 1881). Newspaper English is not always [illegible] but there can be no objection to the [illegible]. Such plurals indicate different [illegible] *gold*, &c. West appears to [illegible] that "the names of some diseases are always singular—e.g. *gout, consumption, rheumatism.*"

33. Some nouns have no singular—e.g. *pincers, tongs, measles, mumps, billiards, thanks, dumps, [high]-jinks*. But in this connection the most astonishing mistakes have been made by grammarians of repute. In the earlier editions of his *Historical Outlines of English Accidence*, Morris gave as instances "parts of the body (e.g. *lungs, veins, kidneys, whiskers*), clothing (e.g. *gaiters, mittens*), and tools." These and others are omitted in later editions, but in the latest edition (Kellner and Bradley's) *trousers* and *scales* are retained in the list. So also is the word *embers*. Adams in his last edition has a long list of such nouns, including *mittens, trousers, intestines, embers, ninepins*, and *memoirs*. The twenty-fifth edition of Meiklejohn includes *lungs, trousers, embers*; and the ubiquitous *trousers* turn up again in West's short and Hall's longer list. All the instances here cited need not be discussed, but it is plain that all either have or may have a singular, and that in nearly all cases the plural is made from the singular in the ordinary way. Have we not a *right lung* and a *left lung*? Could not each of the three little kittens have lost *one mitten* only instead of both? Did not Byron write of the Czar of his day as being "deficient in *whisker*," and Poe tell how "each separate dying *ember* wrought its ghost upon the floor"? And if you observe that your friend has a splash of mud (which he may desire to remove) on *one trouser*, why should you not tell him so, specifying the right or left?

34. In compound nouns it is usual for the principal word to take the plural sign. We say *step-sons, sons-in-law, hangers-on, maid-servants, courts-martial, men-of-war*, but *attorney-generals* and *lady-superintendents*. (In the last instance the hyphen is often omitted.) In a few instances both parts of the compound take the plural sign, as *men-servants, lords-justices, knights-templars*. When the compound has become one word, as *handful*, the plural s comes at the end. *Hands full* means something different. With some exceptions, nouns ending with *man* form the plural in *men*. We say *Frenchmen* and *Northmen*, but *Normans* and *Germans*. *German* is not a compound of *man*, but perhaps comes from a Keltic word which signifies *one who shouts*. In other words, like *Ottoman* and *Mussulman*, there is no connection with *man*, and the plurals should be made in the usual way, by adding s.

35. The plurals of proper names, with *Mr., Mrs.*, and *Miss*:

There is occasional perplexity here. The

plural of *Mr. Black* is either *the Mr. Blacks* or *the Messrs.* (from the French *Messieurs*) *Black*. In practice the former is used in general conversation, the latter in speaking of members of a firm.

Has *Mrs.*, our rather ugly shortened form of the older *Mistress* (which some old-fashioned people still occasionally use), a plural? We can say only either *the Mrs. Blacks* or (falling back, as in the case of *Messrs.*, on French) *the Mesdames Black*. But the latter is never heard except occasionally of members of a firm, and *Mesdames* has never been Anglicised as *Messieurs* has.

The plural of *Miss* presents no difficulty. We can say either *the Miss Blacks* or *the Misses Black*. The former plural is now much more used than the latter.

Case

36. Cases are forms denoting the relation in which a noun or pronoun stands to some other word or words in a sentence.

Literally, *case* means *falling* (Latin *casus*); in grammar, the inclination of one idea to another, the falling or resting of one word on another. Strictly, the *nominative*, from which all others are derived, is not itself a case at all.

37. How many *cases* are there? Sayce says (*Encyclopædia Britannica*, Editions 9 and 11): "We must . . . get rid of the notion that English grammar should be modelled after that of ancient Rome; until we do so we shall never understand even the elementary principles upon which it is based. We cannot speak of declensions, since English has no genders except in the pronouns of the third person, and no cases except the genitive and a few faint traces of an old dative." But the oldest English (like Latin) had five cases, known as the Nominative, Accusative, Genitive, Dative, and Instrumental, all at one time with different endings. These endings gradually disappeared, until for nouns only one was left, the s which marks the possessive or genitive case.

38. Modern grammarians differ as to the number of cases which should be recognised, and the order in which they should come. A table will show some of the differences:

Morris	*Adams*	*Nesfield*	*Hall*
Nominative	Nominative	Nominative	Nominative
Objective	Accusative	Possessive	Objective
Possessive	Possessive	Objective	Dative
			Possessive
			Vocative

Meiklejohn	*Twentyman*	*West*
Nominative	Nominative	Nominative
Possessive	Accusative	Vocative
Dative	Genitive	Accusative
Objective	Vocative	Dative
Vocative	Dative	Genitive

In the present treatment of the subject the threefold division is followed, though the fivefold division has a good deal to recommend it. In the threefold division the vocative is classed with the nominative, and the dative with the objective (or accusative).

39. A noun is in the *nominative* case when it is used as the subject of a verb, or for the purpose of address: "The *sun* shines"; "Come, *Antony*, and young *Octavius*, come."

40. A noun is in the *objective* case when it is either the direct or indirect object of a verb or is governed by a preposition. "I gave *George* a *book*"; "I gave a *book* to *George*." In both sentences *book* is the direct object of the verb; in the first sentence *George* is the indirect object of the verb *gave*, in the second sentence *George* is in the objective case after the preposition *to*. Note that where there are two objects, a direct and an indirect, the indirect comes first.

41. The *possessive* case indicates the possessor or originator. It is formed by adding 's (called *apostrophe s*) to singular nouns, and sometimes to plural nouns, as *man's, men's*.

The old inflexion for the possessive case was -es. When the e dropped away from the possessive, its absence came to be marked by the apostrophe.

42. Though the possessive case usually marks possession or origin, as in the phrases "King Arthur's sword, Excalibur," "The sun's bright rays," it has other uses. It is sometimes employed in what is rather awkwardly described as an objective sense, as in "The policeman's assailants"; sometimes descriptively, "Her maiden's coyness" (*i.e.* her coyness as a maiden).

43. *Omission of s.*—The s of the possessive, but not the apostrophe, is omitted:

(1) When the plural ends in s, as *horses'* tails.

(2) Sometimes, when the last syllable of a noun of more than one syllable ends in s in the singular, and especially if it also begins with s. So we may write "*Phœbus'* fire," "*Moses'* rod"; but "*James's* book," "Mr. *Botheras's* garden." In conversation only the forms with 's are current (*Venus's* beauty). Careful speakers and writers will prefer: *the beauty of Venus*. In the case of French names ending in mute s, the 's is used: as, "M. *Thiers's* works"; "*Dumas's* novels."

44. Use of the possessive in 's (called [illegible] Flexional Possessive), or with the pre[illegible]tion *of*:

Various grammarians discuss the [illegible] why the use of the former is restri[illegible] practice it certainly is. But th[illegible] gested have so many exceptio[illegible]

are of small value, and some of the illustrations are not felicitous. West says *we cannot say* "the ink's colour," "grammar's laws," "the kettle's lid," "the station's platform." But there seems no sufficient reason why we should not use the first two expressions: if "Nature's laws" (a very common phrase), why not "grammar's laws"? And we do use the third and fourth in a modified form, since we say "the kettle lid," "the station platform," where *kettle* and *station* are used adjectively. Certainly the use of 's is extended far beyond the names of living things and of personified objects. It is much more frequent in newspapers than it was. We find "Pontefract's Finances" (*Yorkshire Post*, September 2, 1913), "Cotton's Troubles" (*Daily News and Leader*, September 11, 1913), and there seems no valid objection to either phrase. It seems probable that the use of *of* instead of the possessive 's has come about not so much from any deliberate restriction of the latter to the names of living things, and of personified or dignified objects, as to avoid confusion between the singular and the plural and between nouns and verbs. Thus "the lamp's glow" (singular), "the lamps' glow" (plural), and "the lamps glow" (*i.e.* "are glowing") all sound alike; so, to make our meaning clear, it may be better to say, as the instance may require, "the glow of the lamp" or "the glow of the lamps." But there seems no good reason for laying it down that *we cannot say* "the lamp's glow," *because* a lamp is an "inanimate object."

The flexional possessive is no doubt more frequent in poetry than in prose. Felicitous combination of the two possessive forms is illustrated by Macaulay's poem, "The Armada."

Compound Nouns

45. It has been pointed out (Section 9) that the term Compound Noun is applied to two (or more) words made into one. In some cases the compounding has been obscured by change, and the result is now a simple noun. Such are *bridal* (*bride-ale*), *daisy* (*day's eye*), *huzzy* (*house-wife*), *orchard* (*ort-yard* = *wort-yard, herb-garden*).

46. Nouns still compound are made up in many different ways. Those which fall under (1) are by far the most numerous.

(1) Noun and noun: *moon-light, penknife.*
Noun and gerund: *cock-crowing.*
Gerund and noun: *walking-stick.*
Noun and adjective: *court-martial.*
Adjective and noun: *free-man, mid-ner.*
(4) Noun and verb: *god-send, wind-fall.*
Verb and noun: *scare-crow, wash-tub.*
(5) Noun and adverb: *sun-up, sun-down.*
Adverb and noun: *off-shoot, after-thought.*
(6) Pronoun and noun: *he-goat, she-dragon.*
(7) Verb and verb: *hear-say, make-believe.*
(8) Verb and adverb: *cast-away, draw-back.*
Adverb and verb: *out-lay, wel-come.*
(9) Gerund and adverb: *taking-off, setting-forth.*
Adverb and gerund: *up-rising, in-gathering.*
(10) Adverb and participle: *by-gones.*

There are a few compounds of more than two members, as *bread-and-butter, forget-me-not, ne'er-do-well, reach-me-down, will-o'-the-wisp.*

Some compounds are formed by *reduplication*, as *chit-chat, riff-raff, tittle-tattle, see-saw, ping-pong* (now defunct as a pastime, though surviving as a word). Such words as *hugger-mugger* and *hurly-burly* belong to a somewhat different type. It may be noted that many of these jingling compounds are old.

47. *Hybrids.*—A hybrid is a word which is made up of elements from different languages. As our prefixes and suffixes are so largely English, whatever the source of the main word, hybrids (like *un-fortunate*) are numerous. But the term "hybrid" is usually reserved for words which, as West says, "obtrusively present a combination of different elements," like *bi-gamy* and *bi-cycle*, where the first syllable is Latin (*bis*) and the rest of the word Greek. Among other hybrids may be named *shepherd-ess* (English and French), *grand-father* (French and English), *false-hood* (Latin and English), *hero-worship* (Greek and English), *journal-ist* (Latin and Greek).

48. *Use of the Hyphen.*—It is difficult to lay down any rule as to the use of the hyphen in compound words. Some words which appear in the dictionaries with a hyphen, such as *town-hall*, are usually printed in two words, and sometimes each has a capital letter. In *town-hall* we have a real compound noun; in *Town Hall, hall* is the noun, and *town* is a noun used adjectively.

In some compounds which have become simple nouns the possessive s is retained—as in *marksman, Thursday, monkshood*—but without the apostrophe. (Compare *seaman* and *landsman, bridegroom* and *bridesmaid*.) In some compounds the possessive form with o'(=of) is found, as in *Jack-o'-lantern, Will-o'-the-wisp.*

49. *Adjectival Use of the Noun.*—This is

peculiar to the Teutonic languages, and is illustrated by such expressions as the *Browning centenary*, the *mother country*, the *London road*, the *town hall*, the *station platform*, a *home thrust*. But nouns thus used cannot be compared like ordinary adjectives; and the sentence, "Perhaps it was rather *too home* a thrust" (*Manchester Guardian*, March 21, 1914), can scarcely pass muster.

ADJECTIVES

Meaning and Function

50. The meaning of the word *adjective* is *that which is thrown upon* or *added to* something else.

The functions of an adjective are: (1) when used with a noun, to define the meaning of the noun more closely, as "a *red* rose"; (2) when used with the verb *to be* and like verbs, to predicate something of the subject of the verb, as "the rose is *red*." These two uses of the adjective are described as (1) Attributive, (2) Predicative. But not all adjectives are used in both ways.

Reference was made earlier (Section 4) to Sayce's opinion that "the distinction between noun and adjective is inapplicable to English grammar, and should be replaced by a distinction between objective and attributive words." But, with great respect to so high an authority, this judgment may be questioned. *Why* is the distinction less applicable to English grammar than to the grammar of the many other languages which have recognised it? The distinction between an object and its qualities must have impressed itself very early upon the minds of thinking men, as it impresses itself upon us to-day; and this is the distinction marked by the two terms noun and adjective. Nouns *are* (originally) *objective words*, as adjectives *are* (originally) *attributive words*; and the fact that, in certain connections, nouns may be used as adjectives and adjectives as nouns does not obliterate the original difference between them.

The possessive cases of both nouns and personal pronouns have practically the same force as adjectives, since they state some particular regarding what is spoken of, as: "A *martyr's* fidelity," "*Thy* word is truth."

Classification of Adjectives

51. This varies much with different grammarians. It seems best to make three groups, with subdivisions:

I. *Adjectives of Quality or Description:*

(*a*) Proper Adjectives, formed from nouns, as "the *British* Empire," "a *Dutch* sailor," "the *Elizabethan* period."

(*b*) Descriptive of state or quality, as "a *brave* man," "a *white* horse," "a *wild* cat," "a *great* victory," "a *splendid* view." Participles (verbal adjectives) come under this heading, as "a *beaten* track," "a *running* stream."

Such words as *big, great, small, little* are adjectives of quality rather than of quantity, because, though they mark size, they do not mark amount.

II. *Adjectives of Quantity:*

52. (1) *Definite.*—Of these there are three kinds:

(*a*) The Cardinal Numerals, from *one* to *ninety-nine*. To these some authorities add *both*, and some also *no* and *none*.

Hundred, thousand, million, billion, and so on are *nouns* only, because they take the indefinite adjective *a* (sometimes called the indefinite article) before them, and also because they can form plurals. "A hundred men" = "one hundred of men." *Dozen* (from the French *douzaine*) is also a noun; and it is usual, as in the case of *hundred* and *thousand*, to omit *of* after it, though sometimes it is retained. Thackeray (*The Newcomes*) has "a dozen *of* children." *Bracè, couple, trio, score, gross*, all nouns, always take *of* before the noun that follows them.

All numerals can be used as nouns. We say "*ones* and *twos*," "*threes* and *fours*," "at *sixes* and *sevens*," "*tens* of *thousands*," &c.

Nesfield says: "*No* is always followed by a noun, and is therefore an adjective. *None* is never followed by a noun, and is therefore a pronoun."

(*b*) The Ordinal Numerals, *first, second, third*, and so on, including *hundredth, thousandth*, &c.

(*c*) Multiplicatives, which show how often a thing is repeated, as *single, double, treble* (or *triple*), *quadruple; twofold, threefold, fourfold*, and so on.

53. (2) *Indefinite*, as *any, some, few, certain, divers, sundry, several; all, most; much, many; enough, sufficient; whole, half, quarter.*

According to the sense in which they are used, some of these may also be *nouns*, some *adverbs*. In "*all* men are mortal," *all* is an adjective of quantity; in "our *all* is at stake," it is a noun. In "he did *much* good," *much* is an adjective of quantity; in "*much* have I seen and known," it is a noun; in "he is *much* better," it is an adverb.

Whole, unlike *all*, is seldom used with a plural noun. We say "*all* the proceedings were irregular," or "the *whole proceeding* was irregular," but not "the *whole proceedings* were irregular." So we say "the *whole street* was in an uproar," and "*whole streets* (or, the *whole of the streets*, where *whole* is a noun) were in an uproar," but not "the *whole streets*," &c. But in other connections we sometimes use *whole* with plural nouns. *E.g.* we speak of "directing our *whole*

efforts"; and we find such unobjectionable sentences as these: "Beings *whose whole souls* were centred in field sports" (Scott, *Rob Roy*), and, "And *our whole souls* an offering be" (Samuel Longfellow). The rule seems to be that *whole* is not used with a plural noun if preceded by *the*, but may be so used if it is not. So Thackeray (*The Newcomes*) is not to be copied in such a sentence as "He was as scrupulously whited as any sepulchre in *the whole bills* of mortality."

Many is often used with *an* or *a* to denote a number of persons or things looked at individually, as "*Many a* man and *many a* maid" (Milton, *L'Allegro*). When so used it takes a verb in the singular: "Full *many a* flower *is* born to blush unseen" (Gray, *Elegy*).

In the phrase "a great many" or (without the adjective) "a many"—*e.g.* "a *many* tears" (Tennyson)—*many* is of course a noun, *of* being understood after it. It comes from O. E. *maenigeo* (later *manye*, *menye*), *a multitude*. This word was confused with another, *menye*, or more properly *meiny*, which had a similar meaning, and came from the Old French *maisnée*.

When used with *a* or *the*, *few* and *little* have a positive sense ("*a few*, i.e. *some*, people came"), without *a* or *the*, the sense is negative ("*few*, i.e. *not many*, people came").

54. *Notes on the Numerals:*

I. *Cardinals:*

One (O. E. *an*, Goth. *ains*). From *one* are derived the following: *none* = *no one* (used with either a singular or a plural verb); *once* (a genitive form, like *twi-ce* and *thri-ce*); *only* = *one-like*; and *alone* = *all one*. It also, as a noun, makes the plural *ones*.

Two (O. E. *twâ*, Goth. *twai*) was the feminine, *twain* (O. E. *twégen*) being the masculine.

Three (O. E. *þri*, *þréo*; Goth. *þreis*).

Four (O. E. *féower*, Goth. *fidwôr*). The dental has been lost. In Mid. E. we find *fether-foted* = *quadruped*.

Five (O. E. *fíf*, Goth. *fimf*). The m, retained as n in German *fünf*, has been lost.

Six (O. E. *six*, Goth. *saihs*).

Seven (O. E. *seofon*, Goth. *sibun*).

Eight (O. E. *eahta*, Goth. *ahtan*).

Nine (O. E. *nigon*, Goth. *niun*). In the fourteenth century there was a form *neghen*.

Ten (O. E. *týn*, *tén*; Goth. *taihun*). *Ten* supplies the endings -teen and -ty in *thir-teen*, &c., *twen-ty*, &c.

Eleven (O. E. *endleofan*, *ellefan*; Goth. *ain-lif*. *Ain-lif* is *one left*, after counting ten.)

Twelve (O. E. *twelf*, Goth. *twa-lif*—*i.e. two left*).

Hundred (in the oldest English, *hundâ*; Northumbrian, *hundrad*, *hundrath*; Mid. E. (fourteenth century), *hunder*, *hundreth*). The termination -red is probably connected with the Goth. *raþjan*, *to number*.

Thousand (O. E. *þúsend*, Goth. *þusundi*) probably means *many hundreds*.

Million is from Lat. *mille*, *a thousand*. The termination -on means *big*. cf. *balloon* (a big ball), *trombone* (a big trumpet).

II. *Ordinals:*

First (O. E. *fyrrest*, *fyrst*) is the superlative of *fore*, *most in front*.

Second (Lat. *secundus*, *following*) has taken the place of O. E. *óðer*, *one of two*. In the fourteenth century we find *the tother* (= *the other*).

Third (O. E. *þridda*, *þridde*; Northumbrian *þirda*). cf. *bird*, O. E. and modern Lancashire *brid*. *Riding* = *Thriding* = *Thirding*, *a little third* of Yorkshire.

All our numerals, with the exception of *second*, *million*, *billion*, &c., are of English origin.

III. *Adjectives of Distinction:*

55. These are sometimes called Pronominal Adjectives, because they resemble pronouns in their force. They are used to point out or identify, but not to describe. Many of them were pronouns to begin with, and may equally well be classed as pronouns. They fall into the following divisions:

(1) Possessive, as *my*, *thy*, *his*, *her*, *its*, *our*, *your*, *their*; with the additional forms *mine*, *thine*, *hers*, *ours*, *yours*, *theirs*. (See also Section 92.)

The first named (from *my* to *their*) are adjectives because they go with a noun ("I praise *thy* name"), and pronouns because they stand for the noun or name of the person or persons speaking, spoken to, or spoken of.

Mine, *thine*, *hers*, *ours*, *yours*, *theirs*, are adjectives because they are used as predicates with verbs ("This land is *yours*"), and pronouns because, like *my*, *thy*, &c., they stand for a noun.

His is used both with nouns and as a predicate: "*His* book" (corresponding to "*my* book"), "that book is *his*" (corresponding to "that book is *mine*"). *Its* might also be so used, there being only the one form for the two constructions; but it is seldom if ever employed in the predicate. We do not say "that is *its*."

(2) Demonstrative: as *the*, *this*, *that*, *these*, *those*, *yon*, *yonder*. (See Section 87.)

(3) Relative: *which*, *what*, and their compounds with *ever* and *soever*. "He says he will come, *which* laudable purpose I hope he will carry out." "*Whatsoever* king may reign, I'll be the Vicar of Bray, Sir."

(4) Interrogative: *which?* *what?* "*Which* side do you take?" "*What* mummery is this?"

What can be used in other connections also, as in "*What* magnificence!" "I do not know with *what* object they came."

(5) Indefinite: as *an, a, other, another, some.*

(6) Distributive: *each, every, either, neither.*

Care should be taken not to use *either* where more than two persons or things are spoken of. In the latter case, *any* or *any one* should be used.

We can say *each* in speaking either of two or of more than two, but *every* can be used only of more than two. For emphasis the two words are sometimes combined—*e.g.* "He availed himself of *each* and *every* opportunity." *Every* is also used of something that happens periodically, as in "I go home *every* third Monday."

Although *each* can be used of more than two, "each other" is used of two only. If more than two persons or things are spoken of, it is better to use "one another."

Either and *neither* are sometimes conjunctions, and will be referred to in that capacity later on (Section 186).

The Articles

56. Although the "articles" are now placed by most grammarians among adjectives (see Section 4), being rightly deprived of their old rank as forming a separate part of speech, they deserve a little separate consideration.

The word *article* (from the Latin *articulus*) means *a small joint or member.* The term was formerly used of connectives and particles generally. Its use is still convenient in the more limited sense in which it has long been employed.

57.—I. *The*, the *Definite* Article, is a weakened form of *that.* Its early inflections have already been mentioned (*History of the English Language*, Section 17, p. 20). The following are the chief uses of *the*:

(1) To indicate well-known objects: "Have you read *the* newspaper?" "We have been walking by *the* river."

(2) To indicate a person or thing previously spoken of: "We saw *a* man carrying *a* child; after a while *the* man put *the* child down."

(3) To indicate persons, things, or groups, of whom or of which either only one specimen or group exists, or who (or which) are pre-eminent in their own locality, as: "*the* Pope," "*the* Czaritza," "*the* King," "*the* great Panjandrum," "*the* Lords of the Treasury," "*the* Himalayas," "*the* Mediterranean," "*the* Danube," "*the* Lakes," "*the* Monument." In households, "*the* master" and "*the* mistress" are the two heads; a schoolboy who knows a little Latin speaks of his parents as "*the* pater" and "*the* mater."

(4) To denote a class of objects, with nouns in the singular, or with adjectives: as "*the* camel," "*the* lily," "*the* poor," "*the* humble-minded."

(5) Colloquially, with the force of a superlative, emphasis being laid on *the*: "Here comes *the* athlete."

(6) As an adverb, with comparatives: "*The* more *the* merrier, *the* fewer *the* better fare." This means "*by that much* the more, *by so much* the merrier." *The* in such sentences is not the article, but a form of the Old English instrumental case, *thy, thi.*

58.—II. The *Indefinite* Article is *an* or *a.* It is a weakened form of *one* (O. E. *ān*), and is used when we do not wish to lay emphasis on the idea of number. "I have bought *a* horse" is the same as "I have bought *one* horse," but the second sentence emphasizes my not having bought more than one.

Three chief uses of *an* or *a* may be noted:

(1) To signify *one*, as above.

(2) To signify *any one*: "If *a* body meet *a* body"; "*A* horse! *a* horse! my kingdom for *a* horse!"

(3) To signify *some one*, or *a certain one*: "*A* sailor said he saw *a* signal of distress"; "I have *a* great objection to impertinence."

The n of *an* drops off before consonants, before an aspirated h, and (generally) before u or eu, when they are sounded as if y preceded them. We say "*an* oak," "*an* honour," "*an* uncomfortable journey"; but "*a* man," "*a* woman," "*a* yokel," "*a* harpy," "*a* unicorn," "*a* European." We say "*an* M.A." because the letters only are named, but "*a* Master of Arts."

The n of *an* is generally retained before a word beginning with h, when the accent falls on the second syllable, as "*an* hotel," "*an* historian," "*an* hypothesis," "*an* hysterical person," though some good writers drop the n, and say "*a* historian," &c.

An was formerly written before an aspirated h and before u (or eu) = yu. So we find in the English Bible "*an* host," "*an* house," "*an* unicorn," and in modern writers, "*an* university," "*an* Unitarian," "*an* European war." But this latter usage has an unpleasant sound, and is dying out. Professor Saintsbury, in the preface to his *History of English Prose Rhythm*, has the phrase: "An, I suppose, youthful reviewer reproached me." This both sounds and looks awkward.

Declension of Adjectives

59. Have adjectives in Modern English entirely lost the inflexions which they had as late as the time of Chaucer and even later? It is usual to say that they have, and it is almost completely true. But a few fossil-like traces of them remain as *olden, seldom.*

In Chaucer and some later writers we find an inflexional e to mark the plural. The inflexional e also marked adjectives in the singular, preceded by the definite article or a possessive pronoun. In the Prologue to

the *Canterbury Tales* we have (in the course of a few lines) " his *sweetë* breethe," " the *yongë* sonne," " his *halfë* cours," and " *smalë* fowles."

We have examples also of Norman-French plurals, as " cosins *germains*," " vertues *cardinales*," " causes *resonables*."

The adjective in the plural, used substantively, is illustrated to-day by such forms as *empties, calms, shallows, worthies, orderlies.*

Shakespeare, in 2 *King Henry VI*, act i. sc. 1, has an example of the older case-endings of the plural adjective in *alderliefest* (*the dearest of all*).

Comparison of Adjectives

60. It is sometimes said that there are three degrees of comparison; but this is incorrect. The first " degree " of an adjective, the *Positive*, does not involve comparison. When we speak of *a wise man*, we simply assert that he has the quality of wisdom; and though, no doubt, we have at the back of our minds the thought that there are those who are not wise, we do not bring them to the front and expressly compare them with him.

When two persons or things are compared, the adjective is said to be in the *Comparative* degree, and a suffix is employed to show that one of the two possesses a given quality in a greater degree than the other.

When more than two are compared, the adjective is in the *Superlative*, and a different suffix is employed. " This was the *noblest* Roman of them all."

All adjectives do not admit of comparison. Such are: (1) the pronominal adjectives; (2) the definite adjectives of quantity, including the numerals; (3) *none* and *both*. And only a few of the indefinite adjectives of quantity can have comparative or superlative forms. We can compare *many, much, little, few;* but not *any, all, some, half, several.*

And not even all the adjectives of quality can (in strictness) be compared, since the adjective in the positive degree may already express the presence of the quality to the utmost extent, or the quality itself may be such as not to vary in amount. West gives, as illustrations of these two classes, *extreme, universal, full, empty, top, infinite, perfec ;* and *wooden, circular, monthly, English.* But in practice these considerations are largely ignored. We speak of " a *more perfect* way," of having " the *fullest* confidence " in some one, of a man of mixed parentage as being " *more English* than German."

Forms of the Comparative and Superlative

61. The comparative and superlative degrees are indicated in different ways.

(1) In Modern English generally, for adjectives of one syllable and for some of two syllables, by adding -er for the comparative, and -est for the superlative:

great, greater, greatest.
rich, richer, richest.

(2) If the positive ends in e, the additional e is not needed; so we get:

brave, braver, bravest.

(3) If the positive ends in y, and the y is preceded by a consonant, the y is changed into i:

happy, happier, happiest.

But *shy* makes *shyer, shyest; gay, gayest; coy, coyest.*

(4) A final consonant preceded by a short vowel is generally doubled:

thin, thinner, thinnest.

(5) Adjectives of more than two syllables form their comparative and superlative by prefixing *more* and *most* respectively:

An *outrageous* blunder.
A *more outrageous* blunder.
A *most outrageous* blunder.

(6) Where special emphasis or dignity of style is desired, *more* and *most* are used even with adjectives of one or two syllables:

A *more fond* parent never existed.
To the *most high* and *mighty* Prince James.

(7) Various rules have been suggested as to the comparison of adjectives of two syllables, by *more* and *most* or by -er and -est; but exceptions are many. Generally, it may be said that -er and -est are added to dissyllabic adjectives ending in y, le, er, ow, and those with the accent on the last syllable: as *jolly, able, tender, shallow, severe.* Custom and euphony are our chief guides. We say *tenderer*, but not *graciouser* or *prudenter*. On the other hand, we say *pleasanter;* but *recenter* (found in a publisher's advertisement recently), has an odd look and sound.

Irregular Comparisons

62. The chief examples are:

bad	worse	worst
far	farther	farthest
fore	further, former	furthest, foremost, first
good	better	best
hind	hinder	hindmost
late	later, latter	latest, last
little	less	least
much, many	more	most
nigh	nigher	nighest, next
old	older, elder	oldest, eldest

Nesfield puts *far* with four other words—*in, out, be-neath, up*—" which are adverbs

in the positive degree, but adjectives in the comparative and superlative." But to class *far* with the others is a mistake, since it is an adjective as well as an adverb. We speak of "a *far* country," "a *far* cry," &c.

Worse and *less* are in themselves comparative forms, but not obviously so, and we therefore find the forms *worser* and *lesser*. *Lesser* is in common use: "the *lesser* light," "*Lesser* Asia."

Better comes from a root found also in *bootless* (*unavailing, no good*). *Best* = *bet-est*.

"*Bet*, which is another form of *good*, is," says Adams, "still found in provincial English (Hereford)."

Last is from *latest*, as *best* from *betest*. Usually *latter* and *last* are used of order in a series, *later* and *latest* of time. But there are exceptions. We speak of a man's "*latter* end" and his "*last* hour"; and Scott's "*Last* Minstrel" is "the *latest* minstrel" in the opening of the poem.

More and *most* come from the root *mag*.

63. There is difference of use between *older*, *oldest*, and *elder*, *eldest*. The latter pair, says Morris, "are archaic, and can only be used with reference to living things"; though it is pointed out in a footnote that "this distinction is recent." West says "the use of *elder* is restricted to persons." But there are many nineteenth-century examples not so restricted. Southey (1805) has, "Huge as the giant race of *elder* times"; Charles Lamb (1823), "Curiosity prevailing over *elder* devotion"; Macfarren (1867), "the *elder* style"; Freeman (1876), "the *elder* minster of St. Fritheswyth." *Elder* can be used as a substantive; *older* cannot. Morris, Adams, and West all say that *elder* cannot be followed by *than*; and West rightly gives other words to which the restriction applies, such as *senior*, *junior*, *exterior* (which take *to* after them), *major*, *minor*, *interior*; *inner*, *outer*, *latter*.

Double Comparisons

64. Among double comparatives are *nearer*, *lesser*, *worser* (the two last-named already noted); among superlatives *foremost*, *inmost*, *upmost*, *hindmost*. In Old English *ma* is found as a superlative suffix, as *hinde-ma*, hindmost; and with a strengthened form *hinde-m-est*, the ending of which might readily be confounded with *most*, the comparative of *more*, from which it is thus distinct.

The use of *more* and *most* with the comparative and superlative forms of the adjective, though formerly in frequent use for the purpose of emphasis, has now become a vulgarism. Latimer (d. 1553), in his *Sermon of the Plough*, has "Who is the *most diligentest* bishop and prelate in all England?"

Compound Adjectives

65. We classify these, like compound nouns, according to the parts of speech of which they are made up:

Noun and adjective: *sky-blue*, *purse-proud*.
Noun and imperfect participle: *ear-piercing*, *time-serving*.
Noun and perfect participle: *care-worn*, *terror-stricken*.
Adjective and adjective: *red-hot*, *dead-alive*.
Adjective and imperfect participle: *good-looking*, *high-soaring*.
Adverb and adjective: *all-powerful*, *non-resident*.
Adverb and perfect participle: *ill-bred*, *well-beloved*.
Preposition and noun: *under-hand*, *over-sea*.
Noun, noun, and -ed: *hump-backed*, *lion-hearted*.
Adjective, noun, and -ed: *fair-haired*, *red-coated*.

Derivation of Nouns

66. Almost the whole history of English may be said to be one of derivation. All words, as we have them, are derived from earlier forms of the English tongue, or its ancestor the Teutonic, or its still more remote ancestor, the original Aryan. When we speak of derivation, however, we generally mean something narrower than this—viz. (1) splitting up a word into its component parts, (2) showing from what foreign language a word has been taken over. In some cases, instead of "derived," it is more correct to say "imported." Thus the Latin *index* has been taken straight over into English use. Generally, however, there is some change.

When we study the derivation of a word, we must inquire into its *root*. "A root [Morris] is a syllable or combination of syllables expressing a general (often very vague) notion which may be common to a great number of words." If we try to distinguish the different *classes* of roots, we find that they fall into two great divisions: (1) those that express qualities or notions, and (2) those that denote relation or position in space or time. The first are called *predicative* (as *dark*, *deep*, *fast*), the second *attributive* (as *then*, *there*). We have also to distinguish between *root* and *stem*. The root is the primitive form: *e.g.* the root of *lovely* is *lov-* (O. E. *luf-*). Aryan roots are mono-

syllabic. (For *root* the word *base* is sometimes used.) A *stem* is that modified form of a root which appears in all the inflexions of a noun or verb, and to which the inflexional endings are added. This distinction between *root* and *stem* is more important in Greek and Latin than in English. In English it is to be observed chiefly in words derived from Greek or Latin. When we get back from an English word to its root, we may find that it has undergone much change.

Words formed by the union of two or more words are called Compounds. The distinction generally made between a derivative and a compound is that, when only one element of a word can stand by itself, it is called a derivative; if the added element can also exist separately, the word is a compound. Thus *manikin* is a derivative, *moon-light* is a compound.

67. Derivatives may come by way of (i) change in the word itself, (ii) suffix, (iii) prefix; and we see all these three processes at work in nouns.

1. A noun may be derived by vowel-change from another noun, a verb, or an adjective. Thus, *stew* from *stove*, *bench* from *bank*, *hedge* from *haw* (all nouns); the noun *song* from the verb *sing*, the noun *length* from the adjective *long*. In this last example we see both a vowel-change and the addition of the suffix -th.

2. By suffixes, the number of which in English, as in all the Aryan languages, is very great. Of some the original significance has been lost or forgotten. Sometimes the same word has two or more suffixes, which may only emphasize each other. Many suffixes express diminution, as *lamb-kin*. *Duckling* and similar words have two diminutive suffixes, -l and -ing, both of which are English. Many such words are used in disparagement, as *hireling*, *lordling*, *under-ling*. The Romance diminutive -cel appears in the heraldic *lioncel* (*a little lion*).

Some suffixes express condition, such as -dom (in *kingdom*, *earldom*, *boredom*, &c.). Similar to -dom are -ness, -ship, and -hood, as in *highness*, *kingship*, *friendship*, *motherhood*, *hardihood*.

3. By prefixes, which also are very numerous. There are many of native origin, and still more are derived from Greek and Latin. If a prefix is used with a word from another language than the prefix itself, the result is a *hybrid*. Thus in *bi-cycle* the bi- is a Latin prefix, though used with a Greek word. This particular prefix, meaning *two*, *twice*, is very common, and sometimes appears with native English words, as in the adjective *bi-monthly*.

Common native prefixes are: for- (*away*), as in *fordo* (*to destroy*), *forgive*; fore-, *i.e. before*, as in *forecast*; mis- (related to the verb *miss*), expressing *error or reverse*, as in *mistake*, *mishap*; but mis- in *mischance* is from French mes- (Lat. *minus*).

Many prefixes are simply prepositions whose meaning is quite obvious. Un- is a native negative prefix, corresponding to the Latin in-. With- is ultimately the same as the preposition *with*, but expresses *opposition*, as in *withdrawal*, *withstand*. *Cf.* the two meanings of *to fight with*.

68. List of Some of the Most Important Suffixes

(*a*) *Teutonic*

1. *Diminutive and Abstract:* -el, -en, -kin, -ing, -dom, -ness -th, -hood, -ledge, -ship.
2. *Various:* -d, -der, -el, -end, -er, -est, -ing, -st, -ster, -t, -th, -ther.

(*b*) *Romance*

-age, -ain, -ance, -ar, -el, -ern, -ery, -ess, -ice, -ion, -ment, -our, -sion, -t, -tion, -tude, -ure, -y. (These are from Latin through French. Others, such as -ism, -ist, -ter, are French from Latin from Greek.)

69. List of Some of the Most Important Prefixes

(*a*) *Teutonic*

a-, be-, by-, fore-, for-, ill-, mis-, on-, off-, un-, up-, wel-, with-.

(*b*) *Classical*

1. *Latin:* a- or ab- (meaning *from*); various forms of ad- = *to*, the d being frequently changed to the initial letter of the next syllable, as in *ac-count*, *at-tack*, *application*; ante-, bene-, circum-, contra-, de-, di-, ex-, in-, inter-, mal-, non-, ob-, op-, post-, pre-, pro-, semi-, sub-, super-, tra-, uni-.
2. *Greek:* a-, amphi-, ana-, anti-, apo-, arch-, auto-, cata-, deca-, dia-, ec-, en-, epi-, hemi-, hepta-, hexa-, hydro-, hyper-, hypo-, meta-, mono-, ortho-, pan-, para-, penta-, peri-, philo-, poly-, pro-, pseudo-, syn-, sym-, syl-, tri-.

Derivation of Adjectives

70. Derivative Adjectives are formed by (*a*) suffix, (*b*) prefix.

(*a*) By suffix, as *earthen* from *earth* (*-en* = made of). In some words, the suffix -en or -n is participial, as in *worn* from *wear*. Sometimes the meaning of a suffix is obvious, because of its use as a separate word, as

in *graceful*. In *scatheless, careless,* &c., the suffix comes from the Old English *lēas* = *loose, free from,* and has nothing to do with the adjective *less*.

(*b*) By prefix, as *un-wise*. Prefixes are mostly prepositions, whose meaning is obvious when the word is Teutonic, as *under-bred, off-hand*.

71. List of Some of the More Important Adjectival Suffixes

(*a*) *Teutonic*

-d, -en, -n, -er, -em, -fold, -ish, -l, -like (or -ly), -ow, -some, -t, -th, -ward, -wise, -y.

(*b*) *Romance and Classical*

-able, -ible, -ble, -ain, -an, -ane, -al, -ant, -ent, -ant, -ar, -ary, -ate, -ete, -ite, -ute, -t, -te, -tic, -esque, -ist, -il, -ine, -ive, -lent, -ond, -ous, -y. A few, such as -iac, -ian, -ic, are Greek.

72. List of Adjectival Prefixes

(*a*) *Teutonic*

a-, be-, by-, down-, for-, fore-, ill-, in-, mis-, off-, on-, ont-, over-, thorough-, un-, up-, under-.

It may be noted that in some cases the addition of the prefix does not at all alter the meaning of the word: *aweary* = *weary, bedecked* = *decked*. Sometimes the same suffix has different meanings, as in *in-grained* and *in-effective*.

(*b*) *Romance and Classical*

a-, ab-, abs-, ad- (often changing into another consonant, as in *accurate, apparent, attentive*), am-, ambi-, amphi-, ante-, archi-, bene-, bi-, bin-, cata-, cath-, circum-, co-, con- (with changes, as in *compendious, correlative*), contra-, counter-, de-, dia-, dis-, dif-, e-, ef-, ex-, extra-, en-, epi-, eph-, eso-, exo-, homo-, in- (with changes, as *impudent, irresponsible*), inter-, male-, manu-, non-, ob- (with changes, as *occidental, opportune*), obs-, ortho-, per- (with changes, as *pellucid*), par-, pro-, post-, pre-, preter-, peri-, re-, red-, retro-, se-, semi-, sub- (with changes, as *successive, sufficient, supple, surreptitious*), syn-, super-, tra-, trans-, tri-, un-, uni-, vice-.

Pronouns

Meaning and Function

73. The word *pronoun* clearly means a word *used instead of a noun*, or (Morris) *standing for a name*, and many words called pronouns are so employed. Example: "Say to Robin a kind word, and tell *him* not to fret," where *him* stands for *Robin*. The value of pronouns thus used is to avoid repetition of names.

But the pronouns *I* and *me, thou, thee,* and *you,* are something more than substitutes for names. Suppose Thomas Smith, talking to William Jones, were to say, "Thomas Smith wants William Jones to go to London," it would not be made quite clear that the particular Thomas Smith who was speaking wanted the particular William Jones to whom he was speaking to go to London, since there may be a dozen or a score of Thomas Smiths and William Joneses to be found even in one small town, and the name might refer to any one of those who bore it. But if Thomas Smith says to the William Jones to whom he is speaking, "*I* want *you* to go to London," there is no doubt of his meaning. Not only is all ambiguity avoided, but personality is indicated.

Interrogatives are discussed later (see Section 103); but it may be noted here that it is sometimes impossible to find any noun the place of which is taken by the interrogative pronoun. For example, if the question is asked, "*What* does this mean?" the answer may be a noun, such as "Treachery"; but it may be "No one knows," or another question, "How can I tell?"

The meaning of a pronoun is not constant like that of a noun. "*I* is the universal pronoun for the person speaking" (Meiklejohn). *It* may be used in place of any one of a vast number of nouns or noun-equivalents, and also in cases where no noun is thought of, as in "It is going to rain." West well sums up the whole position with regard to nouns and pronouns thus: "Pronouns admit of universal application: the objects which they denote are infinitely various. Nouns, on the contrary, identify things as belonging to particular groups. In short, Pronouns indicate, Nouns name."

Classification of Pronouns

74. There is much variety in the classifying of pronouns. Some grammarians make only four classes; others more; some as many as nine. Here we adopt a fivefold division—viz. Personal, Demonstrative, Relative, Interrogative, Indefinite.

Personal Pronouns

75. How many are there? To this question there are different answers. Morris and Adams confine the term "personal" to the first and second persons. Morris says: "There are two persons: the person who speaks, called the *first* person; the person spoken to, the *second* person." Adams

says: "These two are the only true personal pronouns. To mark the person or thing of which we are speaking, a form of the demonstrative is used." Meiklejohn, Hall, and Nesfield, on the other hand, include the third person, "which denotes the person or thing spoken of." West, though setting out the third person in his table with the first and second, says: "The pronoun of the third person is sometimes called a personal pronoun, but it is better to class it with the demonstratives." The old arrangement of three persons—the person speaking, the person spoken to, the person spoken of—has manifest advantages, and is followed here, as is also the division into three cases.

	First Person		Second Person		Third Person				
					Sing.				
	Sing.	*Plur.*	*Sing.*	*Plur.*	*M.*	*F.*	*N.*	*Plur.*
Nom.	I	we	thou	ye, you	he	she	it	they
Pos.	my / mine	our / ours	thy / thine	your / yours	his	her / hers	its	their / theirs
Obj.	me	us	thee	[ye] you	him	her	it	them

The history of the various forms presents many points of interest.

The First Person

76. *I* has lost the final guttural (O. E. *ic*, E. E. and German *ich*), and perhaps an initial m. "By noticing the oblique cases we see that there are two stems, *ek* (*ic*) and *me*" (Morris). The fuller form, *ic* (*I*), is supposed by some to be identical with the numeral *one* (Sans. *eka*). The speaker is occasionally described as "number one" (Adams).

Me (accusative) is Old English *mec*, *me*, E. E. *meh*, German *mich*. The old dative *me*, which has lost a suffix (*cf.* German *mir*), is still in use before impersonal verbs, as in *methinks* = *it appears to me*; and after interjections, as *woe is me*; and to express the indirect object, *to me* or *for me*: "he plucked *me* ope his doublet" (*Julius Cæsar*, act i. sc. 2). In Middle English we have *me* followed by the verb *to be* and an adjective, as *me were leof* = *it would be lief* (preferable) *to me*. Traces of this idiom are to be found in Shakespeare:

> "Me rather had (*for* were) my heart might feel your love,
> Than my unpleased eye see your courtesy"
>
> (*Richard II*, act iii. sc. 3);

i.e. "*to me* it had rather been that my heart," &c.

My, *mine* (O. E. *mîn*). In Early English we meet with such phrases as "maugre *myne*" (Rob. Brunne) "in spite of *me*." The e in *mine* (and *thine*) simply marks the length of the preceding vowel, and is not an inflexion. -n is a genitive suffix. In the twelfth century the n dropped off before a consonant, but was retained when the pronoun followed the substantive ("brother *mine*"), and before words beginning with h or a vowel, as in "the might of *mine* hand," "Hast thou found me, O *mine* enemy?"

77. *We* had the same form in O. E. (Gothic *weis*, German *wir*). Note that *we* is not, in strictness, the plural of *I*. For the person speaking there can, in the nature of things, be only one *I*. So *we* means not *I*+*I*, but *I*+*you*, or + some other person or persons.

Us is related to Gothic *unsis*, German *uns*. Provincially, especially in Lancashire and Yorkshire, *us* is sometimes used as the possessive: "We are going home to *us* dinner."

The Second Person

78. *Thou* was *thú* in Old English and Early English, and *thee* was *thé*. For *thine* see remarks on *mine* (Section 76).

You has been developed from Old English *éow*, Early English *you*, *ow*, *ou*; *your*, from *eow-er*.

In the early stages of the language, *ye* was always used for the nominative and vocative, cases, *you* for the objective. The distinction was carefully observed by the translators of the *A. V.* (1611)—*e.g.* "Come unto me, all *ye* that labour and are heavy laden, and I will give *you* rest" (Matt. xi. 28). But Elizabethan writers had already confused the two forms, using *you* as nominative, and sometimes *ye* as objective—*e.g.* "*You* have among you many a purchased slave" (*Merchant of Venice*, Act iv. sc. 1), and "Vain pomp and glory of this world, I hate *ye*" (*King Henry VIII*, Act iii. sc. 2). Instances are also found in Milton and later writers. Our practice is to employ *you* generally for both nominative and objective, restricting *ye* to poetry or solemn address, in the nominative and vocative. *Ye* as objective is now obsolete, except in the dialects.

You was first used as a singular in the thirteenth century, and its use was fully established at the beginning of the fourteenth. But *thou* was not wholly discarded, and at the end of the sixteenth century it was still used in addressing friends, children, servants, and social inferiors—sometimes in anger or derision. The A. V. of 1611, while not restoring it to its old place, emphasized its use in the language of religion. Except among the "Friends," and in the dialects (*e.g.* "thou knows," in Yorkshire and Lancashire), it is limited in Modern English to poetry, stately prose, and addresses to God.

The Third Person

79. The Old English forms ran thus in the singular:

Masculine.—Nom. *he;* Gen. *his;* Dat. *him;* Acc. *hine* (Mid. E. *him*).

Feminine.—Nom. *héo, hi* (Mid. E. *ho, sco, sche,* &c.); Gen. *hire;* Dat. *hire;* Acc. *hi, héo.*

Neuter.—Nom. and Acc. *hit;* Gen. *his;* Dat. *him.*

80. *He.* Sometimes in Middle and early Modern English we have *ha* or *a* (in Middle English not confined to one number or gender, but =*he, she, it, they*): often in Shakespeare—"*'a* must needs" (2 *Henry VI*, Act iv. sc. 2), "*'a* babbled of green fields" (*Henry V*, Act ii. sc. 3)—and in other old writers: "has *a* eaten bull-beefe?" (Samuel Rowlands, 1570–1680).

His (masculine). Rob. Brunne has "maugre *his*"—*i.e.* "in spite *of him*" (*cf.* "maugre *mine*" above). In Early English *his* received the inflexional endings of an adjective: "And *his-é* disciples camen and took *his* body." *Hisen* in Provincial English is probably formed on the analogy of *mine* and *thine*. *His* in Early English is sometimes used for *her*.

"For Jesus Christ *his* sake," in the Book of Common Prayer, makes *his*='*s*. But the 's, as has been shown (Section 41), is not derived from *his*, but from the old form *-es*.

Him contains a dative suffix m. As in the case of *her*, the dative form supplanted the accusative. The old accusative, *hi-ne*, was sometimes shortened to *hin*, and *in*, and is still found as *en* in Devonshire and elsewhere.

81. *She* in the twelfth century in the northern dialects replaced *héo*. In Lancashire and Derbyshire the old feminine is still preserved in the form *hoo*.

Her contains the dative suffix -r or -re, and here again the dative form came to be used for the accusative as well.

82. *It* has lost an initial aspirate which was disappearing as early as the twelfth century. The t is an old neuter suffix (*cf.* that, what), cognate with *d* in Latin—*illud, quod*. In Middle English *it* was sometimes indeterminate: "*it* was a man" = *there* was a man" (*cf.* W. S. Gilbert, *Bab Ballads*: "*It* was a bishop bold," "*It* also was a Jew").

Its came in the sixteenth century to be used sometimes for the earlier *his*. But it is not found in the A. V. of 1611, or in Spenser or Bacon, and only rarely in Shakespeare. It is more frequent in Milton (1608–74), and common in Dryden (1631–1700). "Herb yielding seed after *his* kind" (Gen. i. 12); "*It* shall bruise thy head, and thou shalt bruise *his* heel" (Gen. iii. 15); "And that same eye, whose bend doth awe the world, did lose *his* lustre" (*Julius Cæsar*, Act i. sc. 2).

Though *its* is so rare at the end of the sixteenth and beginning of the seventeenth centuries, the form *it* (for the possessive) is met with in some dramatists and in the A. V. of 1611. "*It* knighthood shall fight all *it* friends" (Ben Jonson, *Silent Woman*, Act ii. sc. 3).

"The hedge-sparrow fed the cuckoo so long
That it had *it* head bit off by *it* young."
(*Lear*, Act i. sc. 4.)

"That which groweth of *it* own accord" (Lev. xxv. 5). This form is still in provincial use. A Lancashire woman says of her baby, "It's cutting *it* teeth."

For *its own, the own* is found in Hooker (d. 1600) and some other writers.

The curious effect to our modern eye and ear of the combination of the neuter *it* with older forms of the possessive is illustrated by the following quotations: "It carryeth a sting in the top of *her* neck" (Topsell, d. 1638 (?)). "I will examine all the kinds of love, *his* nature, beginning, difference, objects; how *it* is honest or dishonest, a vertue or a vice; *his* powers and effects; how far *it* extends" (Robert Burton, *Anatomy of Melancholy*, 1621).

83. The third person plural (for all genders) ran thus:

Nom. and Acc., *hi, héo;* Gen., *hira, heora;* Dat., *him, heom.*

They, replacing *hi* or *heo*, came into use in the North of England in the thirteenth century, but the South preserved the old forms till nearly the end of the fourteenth. The dative form (as in previous instances) took the place of the accusative, and *them* was used for both the direct and the indirect object. *'Em*, used as an unstressed form of *them* ("Up, boys, and at *'em*"), is historically a shortened form of the Mid. E. dative *hem*.

Misuse and Omission of Personal Pronouns

84. We put together here illustrations of these grammatical anomalies which sometimes, it is to be noted, make for vividness of effect.

(1) (*a*) "It will save *us* taking our card-case" (*Punch*, August 28, 1912). Say either "will save *us from* taking," or "will save *our* taking."

(*b*) "She won't allow any one in our cottages who *has* lost *their* character" (Mrs. Humphry Ward, *The Coryston*

Family). Unfortunately we have no *singular* pronoun of common gender, but the use of *their* to supply the lack is objectionable.

(2) The omission of pronouns and finite verbs, especially in sentences where the *nominative* is *pendent—i.e.* is not in its proper place (at the beginning), but is held over till near the end or altogether—frequently produces both ambiguity and bad grammar. Here are instances:

(*a*) "Too lazy or too languid where only his own interests were at stake—touch his benevolence, and all the wheels of the clockwork felt the impetus of the master-spring" (Bulwer Lytton, *The Caxtons*).

(*b*) "After calling several times for poison, and requesting some lady or gentleman to blow his brains out, gentler feelings came upon him" (Dickens, *Nicholas Nickleby*). Grammatically, it is the "gentler feelings" that call for poison. Read, "After *he had called* . . . and *requested*," &c.

(*c*) "As an accepted member of the family, they were all fully aware that Mademoiselle's best interests must be paramount with me" (John Oxenham, *Our Lady of Deliverance*). It is not clear here whether Mademoiselle or the teller of the story is the "accepted member of the family." As a matter of fact it is the latter, and the sentence should have run, "As *I was* an accepted member of the family," &c.

(*d*) "Being in a gentleman's library, Euclid's *Elements* lay open" (quoted from Aubrey by G. Croom Robertson, *Hobbes*). What is meant is, "Once when *he was* in a gentleman's library, *he saw* Euclid's *Elements* lying open."

(*e*) "Going on foot to Cambridge, several scholars, attracted by his industry, gave him Latin lessons" (*Dictionary of National Biography*, article on "John Ogilby"). Grammatically, "going on foot to Cambridge" refers to the "several scholars." But what the writer means and should have said is that "while *he was going* on foot to Cambridge," &c.

(*f*) "When five years old, his father kicked him. . . . Discharged after a time, the leg seemed to be withering away" (*Child's Guardian*, October 1913). These are flagrant examples. How easy to have so written the sentences as to avoid suggesting a father of five years old, and the "discharge" of a leg by itself. No wonder it "seemed to be withering away."

(*g*) "Unable adequately to satisfy others, it became increasingly difficult to satisfy himself" (H. A. Vachell, *Blinds Down*). This should be, "Unable adequately to satisfy others, *he found it* increasingly difficult," &c.

(*h*) "As a forensic speaker I can say with long experience that his force, his persuasiveness, and the perfection of his form were unrivalled" (F. E. Smith, K.C., M.P., on "Parliamentary Oratory," *Oxford and Cambridge Review*, September 1912). Grammatically, the writer describes *himself* as the "forensic speaker," but the words are apparently intended to apply to the contemporary of whom he is speaking, and therefore they should have come later in the sentence, and in one of two places. It would not be grammatical to write, "I can say with long experience that, as a forensic speaker, his force," &c., because *force* is not *a speaker*; but there is no objection to saying, "his force as a forensic speaker, his persuasiveness," &c., or to putting the words "as a forensic speaker" after the word "form." Indeed, the last is, on the whole, the best arrangement.

(*i*) "He was not lazy; but not having to go to a day's work, the others were always up before him" (Eugene A. Clancy in *Harper's Magazine*, November 1913). What is meant is that *he* had not to go to a day's work, while *the others* had. But the sentence as written says just the opposite.

Our final illustrations are not quite in place here, as what is omitted is not a pronoun. Nevertheless they belong to the same class as those that have gone before.

(*j*) "Having been originally published in the United States, the American spelling has been preserved" (Publisher's Note to *The Century Dictionary*). This means that the *Dictionary* (not the spelling) was originally published, &c., and the opening of the sentence should have made that clear.

(*k*) "Although not given in the form of a regular history, few books will afford greater assistance to a future historian" (Review in *The English Review*, Dec. 1913). This should have been: "Although *this book* is not in the form," &c.

(*l*) "I found no difficulty whatever in keeping the track. Indeed, twice traversed, once in May and once in June of the past year, I did not meet or even see a human being between Buttermere and Wastwater" (A. G. Bradley, *Highways and Byways in the Lake District*). Here, grammatically, it is the tourist who was *twice traversed.*

(*m*) "Having died in the Cheshire county, the Coroner had no option but to send the men to the Chester Assizes." Here it was not *the Coroner* who had died, but another man whom *the men* were charged with having injured.

The Two Forms of the Possessive

85. It will have been noted (Section 75) that, except *he* and *it*, all the personal pro-

nouns have two forms for the possessive. They are:

(1) *my thy her our your their*
(2) *mine thine hers ours yours theirs*

And it has been pointed out (Section 76) that in certain cases *mine* was used for *my*, and *thine* for *thy*. The rules for use in Modern English are these:

The first forms—*my, thy,* &c.—are used when the possessive comes *before* the noun and qualifies it like an adjective: "*My* mind to me a kingdom is."

The second forms—*mine, thine,* &c.—are used:

(*a*) When the noun precedes and is followed by a verb: "This book is *mine*," "That house is *theirs*."

(*b*) When the noun is not expressed: "My garden and *yours* (*your garden*) are side by side."

(*c*) When the possessive is preceded by *of*: "That poem *of hers* is full of beauty."

Morris calls these forms (including *his* and *its*) independent or absolute possessives, because they can be used without a following substantive. But, as is shown above, they are also used with substantives.

Reflexive and Emphatic Forms of the Personal Pronoun

86. Reflexives "mark a person as the object of his own action" (Hall). They are provided by the personal pronouns with or without the word *self*. In the earlier stages of the language the personal pronoun alone did duty in this sense, and the form is still, though rarely, employed by modern writers: "Right as a serpent hideth *him* under flowers" (Chaucer); "I do repent *me*" (*Merchant of Venice*); "Come, lay *thee* down" (Lodge's *Looking-Glass*). But now *self* is usually added in the nominative and objective, and *own* in the possessive, and we get the forms (not all compounded on the same principle) *myself, thyself, himself, herself, itself, ourselves, yourselves, themselves;* and *my* or *mine own, thy* or *thine own, his own, her own, its own, our own, your own, their own self* or *selves*.

Note that we also have the forms *ourself* (expressing dignity) and *yourself*, because *you* is now used as a singular: "You wronged *yourself* to write in such a case" (*Julius Cæsar*, Act. iv. sc. 3).

Originally *self* was an adjective = *same*: "In that *selve* moment" (Chaucer), "that *self* mould" (*Richard II*, Act i. sc. 2). In Old English, *self* was declined as a definite or indefinite adjective, and agreed with its pronoun, as nom. *Ic self* = *I (my)self;* gen. *min selfes,* &c.; with the article, *se selfa,* &c.

But *self* has long been a noun. We speak of "love of *self*," "sacrifice of *self*." As a noun it makes the plural *selves*. The forms *myself, thyself, herself, ourselves, yourself, yourselves,* seem quite natural. But by analogy we should expect the forms *hisself* and *theirselves*—and they are in use by the uneducated—while the accepted forms are *himself* and *themselves*. The explanation seems to be that the two parts of the word are in apposition and in the objective case, and such an explanation quite fits the phrases "he forgot *himself*," "they over-reached *themselves*." But the objective origin of the form was forgotten, and *himself* and *themselves*, as well as *myself, yourself,* &c., can now be used as nominatives—*e.g.* "He *himself* gave it to me."

Demonstrative Pronouns

87. In Section 56 it has been said that it is now usual to put *the* and *a* among adjectives, though many grammarians of repute, including Morris and Adams, consider *the* a demonstrative pronoun. The confusion which comes from so describing it is illustrated by a remark of Adams's, when he says that pronouns "are short words used to represent nouns without naming them." There is no suggestion that this definition applies (in the writer's mind) to some pronouns only. One may ask, in some bewilderment, in the phrase "*the* man," what noun does *the* represent without naming it?

Leaving, then, the definite and indefinite articles among adjectives, we obtain from various sources the following list of demonstrative pronouns:

This, that, these, those, one, ones, none, same, so, such, ilk, thilk (provincial), *yon, yond, yonder.*

88. In Old English *this* was the neuter form, the masculine and feminine being *thes* and *theos*. All three forms were used in the South of England till the middle of the fourteenth century, when the neuter became general for all genders. The forms were declined. In Wyclif we have "*thisis fader*" = "the father of *this* man."

In Middle English northern dialects *that* was used irrespective of gender.

This and *these* refer to the nearer or last mentioned object or objects, *that* and *those* to the more distant or earlier named.

"What conscience dictates to be done,
Or warns me not to do,
This teach me more than hell to shun,
That more than heaven pursue."
POPE.

But instances are not uncommon in which the order is reversed, *this* being used mistakenly as =

the former, and *that* as=*the latter*. So care has to be taken to make one's meaning plain.

That and its plural *those* are used as substitutes for a noun previously mentioned: "The vegetation of valleys is richer than that (=the vegetation) of mountains," "The pleasures of the multitude are less refined than those (=the pleasures) of poets."

This and *that* can also be used to sum up a clause or sentence: "To be or not to be—*that* is the question."

One, *ones*, *none* have already been referred to (Section 52).

Same (Goth. *samê*).

Such (O. E. *swilc*, Goth. *swa-leiks*=*so-like*). So *such-like* is a pleonasm. *Such* can be used for a noun in either number: "He is the master, and as *such* must be treated with respect," "Judges are constituted *such* by royal appointment."

Ilk (O. E. *ilca*)=*same*; *thilk* (O. E. *ðy-lic*, Mid. E. *thelk*, *thulk*, *thike*)=*the like*, *that same*. "This *ilk* worthe knight" (Chaucer). "I am *thilke* that thou shouldest seeche" (*Pilgrimage*). The phrase "of that ilk" is sometimes still used, and now and again in a way which shows that its true meaning is not understood. "McTavish of that ilk" does not mean "McTavish of that company or 'lot'," but "McTavish of McTavish."

Ilk=*same* must not be confounded with *ilk*, *ilka*=*each*: "Ilka lassie has a laddie."

Thilk is preserved in the Midland provincial *thicky* (=*the same*), pronounced with the blunt sound of th as in *though*.

Yon, *yond*, *yonder* (Goth. *jains*, Ger. *jener*). In the oldest English *yond* (*geond*) was either a preposition(=*beyond*) or an adverb (=*yonder*). The word was sometimes used substantively: "Is *yone* thy page?" (Robert of Brunne).

Relative Pronouns

89. Relative pronouns are pronouns which perform two functions: they stand for nouns (or pronouns) previously mentioned or to be mentioned later, and they join clauses or sentences together. For the latter reason some grammarians prefer to call them conjunctive pronouns.

The relative pronouns are *who*, *which*, *what* (with their compounds, *whoever*, *whoso*, *whosoever*, *whichever*, *whatever*, *whichsoever*, *whatsoever*), *that*, and *as*. Some grammarians include *but* as a "negative relative," but this inclusion is objected to by others (see Section 102).

90. The word or combination of words to which the relative refers generally precedes it, and is therefore called its *antecedent* (from Latin *ante*, *before*, and *cedo*, *I go*). The antecedent may be either a noun, a pronoun, or a noun-equivalent.

The antecedent may in some cases be omitted, especially in poetry, as in:

"*Who* (i.e. *he who*) steals my purse steals trash."

Othello, Act iii. sc. 3.

"*Whom* (i.e. *those whom*) he did foreknow, he also did predestinate" (Rom. viii. 29, A. V.).

91. *Who* (O. E. *hwa*; Mid. E. *hwo*, *ho*; Gothic *hwas*) was not recognised by Ben Jonson, who speaks of "one relative, *which*." In Old English it was interrogative only. Shakespeare uses *who* as a relative fairly often, and sometimes of animals and inanimate objects, as in:

"Against the Capitol I met a *lion*,
Who glared upon me."

Julius Cæsar, Act i. sc. 3.

and

"... the *winds*,
Who take the ruffian billows on the top."

2 *Henry IV*, Act iii. sc. 1.

There is a suggestion of personality in such usage, as there is in passages in the fable with which Thackeray begins *The Newcomes*: "A crow, *who* had flown away with a cheese." "The ox ... with one trample of his foot squashed the frog *who* had been abusing him." Dickens, in *Nicholas Nickleby*, speaks of "the fowls *who* peck about the kennels." So S. R. Crockett in *The Adventurer in Spain* (chap. iv) has: "I met ... a philosopher with long ears. He was a donkey *who* had broken his tether." But except when there is this suggestion of personality in the lower creatures or in things inanimate, we restrict the use of *who* and *whom* to persons.

Who (masculine and feminine) and *which* (neuter) are thus declined for singular and plural alike: Nom. *who*, *which*; Poss. *whose*, *whose*, *of which*; Obj. *whom*, *which*.

Whom (O. E. *hwám*, Mid. E. *wham*, *wom*, originally of all genders) was the dative form, replacing the old accusative *hwone* in the twelfth and thirteenth centuries.

A slipshod and unhappily frequent error in the use of *whom* should be marked and steadily avoided. Here are two illustrations of it from a newspaper of high repute: "Every woman's pilgrimage is in search of Love, *whom* she at once supposes ... is to be found in the theatre" (*Manchester Guardian*, September 13, 1912). "Ann dreads ... the uncouthness and suspiciousness of her boorish neighbours, *whom* she sees misunderstand Owen and laugh at his goodness" (*Manchester Guardian*, March 12, 1913). In both these instances *whom* should, of course, be *who*. In the former case it is the *subject* of *is*, and in the latter of *misunderstand*, and is not the *object* of *supposes* and *sees*, which are both parenthetical only.

It may, of course, be urged that Shakespeare makes the same mistake, as in *The*

Tempest, Act iii. sc. 3: "Young Ferdinand, *whom* they suppose is drown'd." But such a sentence is clearly ungrammatical, being a confusion of two separate expressions, "Ferdinand, *who is* drown'd," and "Ferdinand, *whom* they suppose *to be* drown'd."

Then there is the example in the A. V. (Matt. xvi. 13, 15): "*Whom* do men say that I am?" "*Whom* say ye that I am?" corrected in the R. V. to "*Who* do men say," &c., "*Who* say ye," &c. Here again the revisers are clearly right.

92. *Which* (O. E. *hwilc*, Mid. E. *hwlic*, *whilc*, &c., made up of *hwa*, *who*, and *lic*, *like*) now relates almost exclusively to the lower animals and things without life; but this restriction is comparatively modern. The most familiar example of the older usage is in the Lord's Prayer: "Our Father, *which* art in heaven." It is sometimes used to-day of *groups of persons*, as in the following not very commendable sentence: "The Angles divided into the Northumbrians and the Mercians, the former *of which* occupied the north down to the Humber," &c. (Wyld, *Growth of English*).

93. We may note here some irregularities and awkwardnesses of construction with the relatives *who* and *which*, to be found even in good writers and in leading newspapers, though these (and similar) blemishes should also be avoided.

(1) "The first [presentation] was to the Hon. Mrs. H. H., who had been taking the part of Queen Elizabeth in the Historical Episode, in the form of an inscribed silver rose-bowl" (*The Standard*, 1912). This sentence should have run: "The first, in the form of an inscribed silver rose-bowl, was to the Hon. Mrs. H. H.," &c.

(2) Before I again trusted myself in Rashleigh's company, whose depth of calculating villainy," &c. (Scott, *Rob Roy*). Here, for "Rashleigh's company" read "the company of Rashleigh," so as to bring the relative *whose* next to its own noun.

(3) "The letter was served to the boy along with one bowl of tea and one buttered roll, of eighty such which were distributed to fourscore other boys" (Thackeray, *The Newcomes*). This is a very awkward sentence, and it is plain that, as the first boy got his tea and roll, and these were counted in the eighty, one of the "fourscore *other* boys" must have gone short. But that is not what Thackeray meant; and the student may profitably devise a sentence or sentences conveying Thackeray's meaning, and free from confusion or inelegance.

(4) "He appeared one morning, gaunt and hungry, at Sarah's cottage, two hundred miles away from Clapham, who housed the poor prodigal" (Thackeray, *The Newcomes*). If Thackeray had written *and she* instead of *who*, the sentence would have been right.

94. Although the nom. *who* and the obj. *whom* are now used almost exclusively of persons, the possessive *whose* is employed much more widely. Some grammarians, it is true, object to using it of the lower creatures and inanimate objects, but etymologically the objection is probably, though not certainly, groundless. In O. E. *hwæs* = *whose* was of all genders, and illustrations of its use can be found in good writers of different periods as well as in the A. V. of 1611.

"Her hideous *taile* . . . *whose* folds displaid
Were stretcht now forth at length."
Spenser, *Faërie Queene*, i. 16.

"Two mighty *monarchies*,
Whose high upreared and abutting fronts
The perilous narrow ocean parts asunder."
Shakespeare, *Henry V*, Prologue.

"A *city* which hath foundations, *whose* builder and maker is God" (Heb. xi. 10).

"A *city* and *tower*, *whose* top may reach to heaven."
Milton, *Paradise Lost*, xii. 44.

"Those short-winged English summer birds of passage, concerning *whose* departure we have made so much enquiry" (White, *Selborne*, Letter XL).

"There is no branch of human work *whose* constant laws have not close analogy with those which govern every other mode of man's exertion" (Ruskin, *Seven Lamps*, Aphorism 2).

The other way of indicating the neuter relative in the possessive case, by the use of *of*, is of very frequent occurrence. One example is sufficient:

"A vast scheme for a *counter-revolution*, *of which* the withdrawal of the Scotch army, &c., were all parts" (J. R. Green, *Short History*, chap. viii.).

95. Care should be taken, in serious writing, not to use *and which* unless *which* has already been used. "He came to make a disturbance, *and which* he proceeded to do," is wrong. Either *and* should be dropped, or *this* should be substituted for *which*.

The use of *which* to introduce a sentence, though sometimes heard in the talk of the uninstructed, is a sheer barbarism, found only in humorous writing, as in "Which I wish to remark, and my language is plain" (Bret Harte, *The Heathen Chinee*).

96. The use of *the* with *whose* and *whom* is now quite out of date. We find it as late as Shakespeare, as in:

"Your mistress, from *the whom*, I see,
There's no disjunction to be made."
Winter's Tale, Act iv. sc. 4.

The use of *the* with *which*, though now archaic, is still occasionally found.

"Such vows as is a shame
A man should not be bound by, yet *the which*
No man can keep."

Tennyson, *Idylls*.

97. *Who* cannot be used as an adjective. We do not say "*who* man." But *which* (being a compound of *lic*=*like*) is frequently used as an adjective, as in: "*Which thing* is true in him and in you" (1 John ii. 8).

"*Which* pillage they [the bees] with merry march bring home
To the tent royal of their emperor."

Shakespeare, *Henry V*, Act i. sc. 2.

98. *What* (O. E. *hwæt*, Mid. E. *what*) is etymologically the neuter of *who*. As a relative it takes no antecedent, and is used only of things, as in "*What* they took they kept." Sometimes it is an adjective: "Get *what* help you can."

What is sometimes described as a "compound relative," as being =*that*+*which*, and so containing both antecedent and relative. Objection has been taken to this description, on the ground (Nesfield) that the antecedent is sometimes expressed either (*a*) in a subsequent clause, or (*b*) immediately after the relative itself, and the following instances are given:

(*a*) "*What* I tell you in the darkness, *that* speak ye in the light."

(*b*) "Take *what* (or *whatever*) *help* you can get."

But in (*a*) *that* is merely an emphatic repetition of the *that* implied in *what* (=*that which*); and in (*b*) *what*, as has been said above, is an adjective. But it has not lost its relative force, since it means, "The help *which* you can get, *that* take." So it appears that the name "compound relative" for *what* is justifiable.

99. *Whoever* and *whosoever* are declined like *who* (Section 91).

Instances are frequent in Shakespeare of the use of *who* with the 3rd personal pronoun, where we should say *whoever*, as in:

". . . O now, *who* will behold
The royal captain of this ruin'd band,
Let *him* cry . . ."

100. In O.E. *ðe* (*the*) is the regular relative pronoun for all genders. In the thirteenth century we find both *the* and *that*, which is the neuter of the old demonstrative adjective *se, seo, thæt*. In the fourteenth century, *that* was the ordinary relative; in the sixteenth, *which* is often found; in the seventeenth, *who*, as a relative, is used of persons. By the beginning of the eighteenth century *that* had come into favour once more.

It is noteworthy that the genitive, dative, and accusative of *who* are used as relatives in the thirteenth century but not the nominative (Morris, Specimens, p. lx.).

Addison (1672–1719), in his *Humble Petition of Who and Which*, makes the petitioners thus complain: "We are descended of ancient families, and kept up our dignity and honour many years, till the Jack Sprat *that* supplanted us." Nevertheless "the Jack Sprat" had quite as old a pedigree, and was of even longer employment as a relative pronoun.

Although frequently used interchangeably for *who, whom*, or *which, that* differs from them in two important ways:

(1) It cannot be used *after a preposition*. We can say, "He is the friend with *whom* I stayed," but not, "He is the friend with *that* I stayed.

That may be used with a preposition, if the preposition *follows the verb* of the sentence, as in "The train *that* we shall go by is the two-fifty."

(2) Its general use is to define, limit, or distinguish—marking its noun off from other nouns—while *who* and *which* introduce a new statement about the antecedent. In "Is this the book *that* I gave you?" *that* defines the antecedent *book*, distinguishing it from others. In "I overtook Jones, *who* told me the result of the election," the meaning is, "I overtook Jones, *and he* told me the result," &c., two statements being really made. If the sentence ran (in rather unusual form), "I overtook Jones, *that* told me the result," &c., the meaning would be "I overtook the same Jones that had previously told me," &c.

Again, we say "I have said good-bye to my father, *who* (i.e. *since he*) is going to Spain," but not "I have said good-bye to my father *that* is going," &c., because in such a sentence *that* would imply that I have at least two fathers, of whom one is indicated.

In practice the distinction just noted is not strictly observed, unless ambiguity would clearly result from non-observance. We say either "the friend that I visited," or "the friend whom I visited." The present tendency, reversing that of Addison's time, seems to be to use *who* and *which* rather than *that*.

That was formerly used for *what* or *that which*, as in "Lo! there thou hast *that* is thine" (Matt. xxv. 25, A.V.).

101. *As*, properly a conjunctive adverb, possesses a relative force on account of its being a compound of *so*, and is used as a relative when it is preceded by *such, as, the same, so much*. Examples:

"Tears *such as* angels weep."

Milton, *Paradise Lost*, i.

"*As* many *as* received him, to them gave he power to become the sons of God" (John i. 12).

" Art thou then afeard
To be the *same* in thine own act and valour
As thou art in desire ? "
Shakespeare, *Macbeth*, Act i. sc. 7.

This construction is explained as *compression* : " Tears such *as* angels weep " = " Such *as are the tears which*," &c.

As is still used as the simple relative by uneducated persons : " The money *as* I earned." This was once good English, though it is not so now.

"To those *as* have no children."
Holland, *Translation of Plutarch*.

The use of an ordinary relative after *such*, though now obsolete, was at one time admissible. Examples :

" A goodly day not to keep house with *such*
Whose roof's as low as ours."
Shakespeare, *Cymbeline*, Act. iii. sc. 3.

" With looks
Downcast and damp, yet *such wherein* appeared
Obscure some glimpse of joy."
Milton, *Paradise Lost*, i. 522.

The second illustration just given reminds us that there are many compounds of *where* (itself an adverb) which are true relatives, as *whereby*, *wherein*, *whereof*, *whereto*, &c. The meaning is *by which*, *in which*, &c. Tennyson (*Ulysses*) has :

" For all experience is an arch *wherethrough*
Gleams that untravelled world . . . ."

102. *But*. This word, as has already been indicated (Section 89), has given rise to differences of opinion. *The New English Dictionary* says that " with omission of the pronominal subject or object of the dependent sentence . . . *but* acts as a negative relative." Meiklejohn says : " *But* is the proper relative after a negative." Instances of its use are these :

" There is no work whatsoever *but* he can (*i.e.* which he cannot) criticise " (Goldsmith, *Citizen of the World*).

" Hardly one of the Frenchmen round *but* looked (*i.e.* who did not look) on Hereward as a barbarian Englishman " (C. Kingsley, *Hereward*).

Clearly, in these and kindred instances, *but* has the force of *who* + *not* or *which* + *not*. But while admitting this, other authorities deny that it should be called a relative. Nesfield says : " It is not a pronoun, but a conjunction with some demonstrative pronoun after it. This pronoun is sometimes expressed, as in the common saying " It never rains *but* it pours." Here the meaning is, " *when* it does *not* pour "—i.e. " *without* pouring." West, who gives as one of his illustrations, " There is nobody *but* thinks you mad "—*i.e.* " *who* does *not* think," &c.—says : " We are not, however, to call *but* a relative pronoun here, though it serves as the substitute for one : it is a conjunction, and there is an ellipsis of a pronoun which should follow it : 'There is nobody but *he* thinks you mad.' " The difficulty of this explanation is that the sentence just given is ambiguous, and as it stands appears to mean " *He* is the only person who thinks you mad," which is certainly very far from what is meant. On the whole it is best to accept *but* as a relative in the connections indicated.

Interrogative Pronouns

103. These are used in asking questions. An interrogative is " a pronoun in search of an antecedent."

Interrogatives are sometimes classed with relatives, which they resemble in form. They have also the same etymological origin. They are : *who* (with the possessive *whose* and the objective *whom*), *which*, *what* *whether*, and the compounds *who-ever*, *which-ever*, *what-ever*.

Who is used with reference to persons, and always substantively : " *Who* rides so late ? " *Which* and *what* are used both substantively and adjectivally, and both of persons and things. (We can say " *which* man " or " *what* man," but not " *who* man.")

Who and *what* ask questions in general terms ; *which* implies that there is a class or group from which selection is made. " *Whom* did you see ? " " *What* will you take ? " " *Which* stick did you bring with you ? "

104. *Whose* as an interrogative is in practice confined to persons, though *whose*, the relative, is also used of animals and things (Section 94). We say, " The bicycle *whose* wheels spin round so fast " ; but if we ask, " *Whose* wheels spin round so fast ? " we do not expect such an answer as " The bicycle's," but a reference to the owner, " Tom's " or " Harry's."

105. *Whether* (O. E. *hwæ-ther*, Mid. E. *whether*, *wher*) means *which of the two ?* It is also a conjunction. As an interrogative it may, like *who*, *which*, and *what*, be used either directly or indirectly :

" *Whether* of the twain did the will of his father ? " (Matt. xxi. 31, R. V.) (*direct*).

" Thou knowest not *whether* shall prosper, either this or that " (Eccles. xi. 6, A. V.) (*indirect*).

Whether as an interrogative is now archaic, but was very common in the seventeenth century.

106. Compounds with the adverb *where* are used as interrogatives : " If the [illegible] have lost his savour, *wherewith* (= *wi*[illegible] shall it be salted ? " (Matt. v. 13).

Indefinite Pronouns

107. These do not specify any particular object. Grammarians differ very greatly in their enumeration of them. Morris says: "The indefinites are (in addition to the indefinite relatives [such, *i.e.*, as *who-so, whoso-ever*]): *who, what, some, none, no, aught, naught, enough, any, every, either, neither, other, else, sundry, certain.*" Later on he adds *one, many, several, different,* and *divers,* and the compounds of *some.* Hall's list is *one, none, aught, naught, anything, nothing, each, either, neither, other, another, such.* Adams, not attempting apparently to give a full list, says: "The following are indefinite pronouns: *who, any, what, aught, naught, other, one, some.*" Meiklejohn names five "chief" ones: *one, none; any, other;* and *some.* West discusses four—viz. *one, any, aught,* and *naught*—and mentions no others. Nesfield names three only—viz. *they, one,* and *it*—and these he includes among demonstratives. It is not possible to discuss all these, but a few notes are given.

Who, as indefinite, is =*some one* or *any one,* as in the phrase "as *who* should say." *What* is indefinite in "I tell you *what.*"

Some (O. E. *sum,* Mid. E. *som*) is used in a variety of connections, as in "to tell or to hear *some* new thing" (Acts xvii. 21); "He who rules must still displeasure *some*" (Sir H. Taylor, *Philip van Artevelde,* ii. 3); "*Some* certain of the noblest-minded Romans" (*Julius Cæsar,* Act i. sc. 3); "A child of *some* five summers."

It may be questioned whether, in the first instance just given, *some* would not be better classed as an adjective, and in the second as a noun, where it is =*a number.* In the last example it may be argued that it is an adverb, being =*about.* The compounds of *some* in common use are *somebody, someone, something, somewhat. Somewhat* is now used also as an adverb.

VERBS

Function

108. Various definitions are given. Adams says: "Verb is the grammatical term for an *action—i.e.* doing something." This does not seem wide enough. Morris says: "A verb is a word that states or asserts what a thing *does* or *is done to,* or in what *state* it exists." This again is not wide enough, and the phrase "*is done to*" is awkward and ambiguous. A steak or chop is sometimes said to be "done to a turn," but *turn* is [redacted]ot a verb but a noun. West follows [redacted]hn (who remarks that a verb is [redacted]rstone of the arch of speech") in his definition: "A verb is a word with which we can make an assertion." This, too, is not sufficiently inclusive. It is better to say that a verb is *a word with which we make an assertion, ask a question, or express a wish or command.* (See Section 3.)

Classification

109. Verbs are commonly divided into Transitive and Intransitive (Latin *transire, to pass* or *cross over*), but this division is not exhaustive. A *transitive* verb denotes an action or feeling which passes over from the doer of the action to the object of it: "The boy *threw* the ball," "He *loves* cricket." An *intransitive* verb denotes a state, feeling, or action which does not go beyond the doer or agent: "He *sleeps,*" "She *walks,*" "The grass *grows.*" More simply, a transitive verb requires an object; an intransitive verb does not.

A fuller classification is given by Nesfield, thus:

Verbs are subdivided into three main classes—

Notional or Principal	Transitive	Class I.
	Intransitive	Class II.
Auxiliary		Class III.

An Auxiliary Verb is one which (*a*) helps to form a tense or a mood of some principal verb, and (*b*) forgoes its own signification as a principal verb for that purpose.

"A merchant buys that he *may* sell." Here *may* is not used either in its early sense of "power" or in its present sense of "permission." It helps to form a subjunctive.

"They *will* be here directly." Here *will* drops its original meaning of "purpose," and helps the verb *to be* to form a future tense.

Principal verbs are called Notional, because (unlike auxiliaries) they express a notion or full meaning of their own.

110. Transitive verbs take objects of various kinds:

(1) *Noun:* "Lovers love the western *star.*"
(2) *Adjective used as Noun:* "The *naked* every day he clad."
(3) *Pronoun:* "They crown'd *him* long ago."
(4) *Infinitive:* "I never dare *to write* as funny as I can."
(5) *Gerund:* "We watched her *breathing* through the night."
(6) *Phrase:* No one knew *how to make a beginning.*"
(7) *Clause:* "I thought *ten thousand swords must have leapt from their scabbards.*"

111. *The Double Object.*—Some transitive verbs take two objects—"one," says Nes-

field, "denoting a *thing*, and the other a *person*." But both objects may be *things*, or both *persons*, as in the sentences, "I gave the *table* a good *polish*," "The King he had a daughter fair, and he gave the *Prince of Orange her*." Note that the indirect object always stands first, unless it is preceded by *to*, as in "He taught *Euclid* (direct) to his *sons* (indirect)."

112. Transitive verbs can be used intransitively in two ways:

(1) When the verb is used in a general sense, without specified object. Transitive: "He hath *eaten* me out of house and home" (*King Henry IV*, Part II, Act ii. sc. 1). Intransitive: "Men *eat* to live." [The first of the above sentences is an interesting illustration of what we occasionally find—viz. that the material object of the action and the grammatical object of the verb may be different. Falstaff had not actually consumed Mistress Quickly.]

(2) When the reflexive pronoun is omitted: "*Draw* (yourselves) near to battle."

113. Some intransitive verbs can be used as transitives: "The horses *trotted*." "They *trotted* the horses." "The river *ran* swiftly." "He *ran* the boat upon the rocks." The number of verbs which can be used both transitively and intransitively is considerable.

Other points with regard to transitives and intransitives should be noted:

Intransitive verbs followed by prepositions may be regarded as forming with them compound verbs which are transitive. "I laughed at him" (where *him* is governed by *at*) may be understood as "I laughed-at (transitive) him"; and so we get the passive construction, "He was laughed at."

Some intransitive verbs become transitive by having prepositions prefixed to them, as: *stand, understand; run, outrun; moan, bemoan.*

A few intransitive verbs give rise, by change of vowel, to transitive forms called *Causative*, because they indicate that the action or condition spoken of by the original word is brought about. Thus "to *set*" is "to *make to sit*," "to lay" is "to *make to lie*," "to *fell*" is "to *make to fall*."

114. *The Cognate (or Kindred) Object.*—Though an intransitive verb is never followed by a noun denoting something different from itself, it may be followed by a noun already implied in the verb. We may reckon five forms of cognate object, and one illustration of each form is here appended:

He laughed a hearty *laugh*.
He struck a deadly *blow*.
He ran a great *risk*.
He shouted his *loudest*.
Lord Angelo dukes *it* well.

The Reflexive Object.—We still use intransitive verbs followed by a personal pronoun, either reflexive or employed in a reflexive sense: "Fare *thee* well," "I sat *me* down."

115. *Complete and Incomplete Predication*

Intransitive verbs are said to be of complete predication when the verb makes sense by itself, as "the wind *blows*," "birds *fly*."

Intransitive verbs are said to be of incomplete predication when they require something to be added (called a Complement) to complete the meaning. Sometimes the predicate is visibly incomplete, as when we say, "His anticipations are," and must add some word—e.g. *groundless*—to make sense. Sometimes there is sense without the complement, but its addition makes the meaning different. "My visitor turned out" means that he left the house; but "My visitor turned out a bore" means that I grew weary of his company.

Impersonal Verbs

116. An Impersonal Verb is one in which the source of the action is not known (Adams) or not expressed (West). "There are," says Adams, "no such verbs in English, since in *me-seems* and *me-thinks*—i.e. *it appears to me*—the subject is expressed in the words that precede or follow the verb." "The lady doth protest too much, *methinks*" (*Hamlet*, Act iii. sc. 2). West, on the other hand, says: "Only two examples of true impersonals occur in Modern English, *methinks* and *meseems*." The student must take his choice between the two statements.

"It *rains*," "it *freezes*," and similar expressions, are sometimes called impersonal, but they have a grammatical subject *it*, though no one can say what the *it* stands for. Verbs so used are sometimes called *unipersonal*, because they are of the third person singular. But, figuratively, they can be used with the other persons: "I *froze* him by my look," "You *rain* blessings upon those in need."

Conjugation

117. The word "conjugation" is used in two senses. In one it is "the collection of all the forms of a verb, by which we mark its Voice, Mood, Tense, Number, and Person" (West). In the other sense it is limited to the distinction to be set forth between strong and weak verbs, so named according to the they form the past tense

Voice

118. Voice is that form of a verb which shows whether the subject of the sentence stands for the doer or the object of the action expressed by the verb. There are two Voices, Active and Passive.

In the Active Voice the subject of the sentence stands for the *doer* of the action: "He kindled a fire."

In the Passive Voice the subject of the sentence stands for the *object* of the action: "A fire was kindled."

There is in English a kind of *Middle* voice. Thus we can say: "He opened the door" (active), "The door was opened" (passive), "The door opened" (middle).

With the exception of intransitive verbs which take a cognate object, as in the example which follows, only transitive verbs admit of a passive use.

The Athenians fought a hard battle at Marathon. (Active.)
A hard battle was fought by the Athenians at Marathon. (Passive.)

119. The parts of the auxiliary verb *to be* are used with the perfect participle of a transitive verb to form the passive voice: "I am astonished," "He is wounded," "We have been entertained," "They will be examined." Some intransitive verbs are also conjugated with the verb *to be*, but though passive in appearance they are not so in reality: "I am come," "he is gone," "They are fallen." There is a slight difference of meaning between "*He is gone*" and "*He has gone.*" The latter emphasizes the act of departure, while "He is gone" lays stress on his continued absence. So we can say, "*He has come and gone,*" but not "*He is come and gone.*"

120. Verbs which take a double object admit of two forms in the passive, according as one object or the other is made the subject of the verb.

Active: They offered her a chair.
Passive: (i) A chair was offered her.
(ii) She was offered a chair.

The second form, in which the indirect object, originally in the dative case, becomes the subject, cannot really be defended, but such sentences are used by good writers. The word *chair* in the example is not, of course, the object of *was offered*, because a passive verb cannot take an object. It is, so to say, left over from the active form, and is called the Retained or Residuary [illegible]ject.

[illegible]e verbs active in form can be [illegible]middle sense. Thus: "Honey [illegible] (*i.e.* is sweet when tasted), [illegible] well" (*i.e.* sounds well when it is read). A second group of such verbs is illustrated by such phrases as "The trumpets *are sounding*," "The book *is printing*" (contracted from the earlier idiom of preposition plus verbal noun, as in *a-doing, a-building* = in doing, &c.).

Strong and Weak Verbs

122. Verbs are classified as Strong or Weak, according to the way in which they make their past tense (indicative active).

(1) Those that make the past tense by changing the vowel of the present are Strong:

Present: *I write, I fall.*
Past: *I wrote, I fell.*

(2) Those that make the past tense by adding -d or -t to the present are Weak:

Present: *I love, I sleep.*
Past: *I loved, I slept.*

The following points should be noted with regard to strong verbs:

(*a*) The modification of the root vowel is probably due to a reduplication which is now lost. An almost solitary example of this process exists in Modern English in *do, di-d.*

(*b*) All verbs which form the past tense by *changing* (not merely by shortening) the inside vowel, and do not add a final -d or -t, are strong, as *fight, fought* (but *buy, bough-t*, is weak, because after changing the inside vowel it adds a final -t); *hold, held; stand, stood.* The change of vowel in the past tense of strong verbs like *fall, fight, hold, stand* must not be confounded with the shortening of the vowel, as in *feed, fed* (once *fed-de*).

(*c*) All verbs which form the past participle in -en or -n are either wholly or partly strong:

Wholly: *draw, drew, draw-n*
take, took, take-n
Partly: *cleave, clef-t, clov-en*
sow, sow-ed, sow-n

(*d*) The past participle of a strong verb (1) sometimes ends in -en, (2) sometimes has a different modification of the vowel from that of the past tense, and (3) sometimes is of the same form as the past tense: *I strove,* (I have) *striven; I sprang,* (I have) *sprung; I found,* (I have) *found.*

(*e*). All strong verbs are old and of English origin. There are rather more than a hundred of them, and with the exception of a few to which a prefix has been attached, they are all words of one syllable.

The Classification of Strong Verbs

123. Strong verbs are divided by grammarians into seven groups or conjugations.

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Those verbs whose past tenses indicate a process of reduplication at a remote period form one group, and the remaining verbs fall into six groups according to the character of their vowel changes. Occasionally, as might be expected, grammarians are not agreed as to the group in which a particular verb should be included. Dr. Sweet, taking a verb which is typical of each group, names the seven conjugations thus: (1) Reduplicative or *Fall*-class, (2) *Shake*-class, (3) *Bind*-class, (4) *Bear*-class, (5) *Give*-class, (6) *Shine*-class, (7) *Choose*-class. To assist the memory, Professor Skeat made a doggerel couplet, which runs thus:

"If e'er thou *fall*, the *shake* with patience *bear*;
Give; seldom *drink*; *drive* slowly; *choose* with care."

Unfortunately the two authorities do not follow the same order throughout, and what Sweet calls the *bind* and *shine* classes, Skeat names by *drink* and *drive*. Morris follows Skeat in his nomenclature, but neither Sweet nor Skeat in his order, and further confusion to the student is thereby introduced. The student should make up his mind which naming and order to accept: and then, if he needs the aid of mnemonic verses, the following are offered to him as alternatives to Skeat's couplet:

Sweet's Classification:

Fall not, nor *shake*, but *bind* thy raven hair;
Bear, *give*, and *shine*, and always *choose* with care.

Morris's Classification:

If e'er thou *fall*, *drink* not, but bravely *bear*;
Give; *shake* off sloth, *drive* slowly, *choose* with care.

Morris is followed here.

124. The following are the characteristics of the different classes, with instances. (A form with an asterisk is old, sometimes obsolete.)

Class I. Reduplicative or Fall-class

In the Pres. a or o	In the Past e	In the Past Part. a or o
fall	fell	fallen
hold	held	held, holden*
behold	beheld	beheld, beholden*
blow	blew	blown
grow	grew	grown
know	knew	known
throw	threw	thrown
crow	crew	crown*
	W. crowed	crowed
hang	hung	hung
beat	bet,* beat	beaten

Mow, sow, hew, once belonged to this class. Their strong participles, *mown, sown, hewn,* are still used.

The following verbs were also formerly of this class: *flow, fold, low, leap, let, row, sleep, sweep, walk, well, weep.*

In the A. V. (Nahum i. 10) we have past participle *folden.*

The old past of *hang* was *heng*: "And ther-on *heng* a brooch of gold" (Chaucer, *Prologue*, 160).

Go has borrowed its past tense, *went*, from *wend=to go. Gone* is a strong past participle.

125 *Class II. Drink*

Pres. i (rarely e)	Past a, u, ou (rarely o)	Past Part. u, ou (rarely o)
begin	began	begun
cling	clang,* clung	clung
climb	clomb	W. climbed
	W. climbed	
drink	drank	drunk, drunken
run	ran	run
swim	swam	swum
spin	span,* spun	spun
sing	sang	sung
shrink	shrank	shrunk, shrunken
sink	sank	sunk, sunken
fling	flang,* flung	flung
sling	slang,* slung	slung
ring	rang	rung
slink	slunk	slunk
spring	sprang	sprung
sting	stang,* stung	stung
swing	swang,* swung	swung
wring	wrang,* wrung	wrung
win	wan,* won	won
bind	bound	bound, bounden
find	found	found
fight	fought	fought, foughten
grind	ground	ground
wind	wound	wound
help	holp*	holpen*
	W. helped	helped
melt	molt*	molten
	W. melted	melted
swell	swal*	swollen
	W. swelled	swelled
burst	burst	burst
[berste*]	[barst*]	[bursten*]

Drunken, shrunken, sunken, bounden, molten, swollen are now used as adjectives. We still find *foughten* in the phrase "a well-*foughten* field." (See *Henry V*, Act iv. sc. 6, and Milton, *Paradise Lost*, vi. 410.)

Clomb is found in Milton: "So *clomb* this first grand thief into God's fo[redacted] (*Paradise Lost*, iv. 192), and in [redacted] writers.

To this class of verbs [redacted] *bellow, burn, ding, delve,*

starve, swallow, spurn, thrash, wink, yell, yield.

126 *Class III. Bear*

Pres. ea	Past a, o	Past Part. o
bear	bare,* bore	born, borne
break	brake,* broke	broken
shear	shore*	shorn
	W. sheared	sheared
speak	spake,* spoke	spoken
steal	stale,* stole	stolen
tear	tare,* tore	torn
come	came	come

Born and *borne* are the same word; but while *born* is restricted to the meaning *brought forth*, borne means *carried*.

In the participles *broken, spoken, stolen*, the n is often dropped in Shakespeare, and sometimes by later writers: "Their furrow oft the stubborn glebe has *broke*" (Gray's *Elegy*).

Come is very irregular, but belonged originally to this class.

127 *Class IV. Give*

Pres. i, ea, (ee), o	Past a, o	Past Part. i, ea, (ee), e
bid	bade, bid	bidden, bid
give	gave	given
sit	sat	sat, [seten*]
lie	lay	lien,* lain
eat	ate, eat*	eaten, eat*
tread	trod	trodden, trod
weave	wove	woven, wove*
see	saw	seen
get	gat,* got	gotten,* got
—	quoth	—
—	was	

The A. V. sometimes has *lain* (Job iii. 13), sometimes *lien* (Ps. lxviii. 13), now obsolete.

Scott and other modern writers have *eat=ate;* Shakespeare (*King John*, Act i. sc. 1) has *eat=eaten;* but both these uses are now ungrammatical. Milton (*Paradise Lost*, ix. 839) has past participle *wove*. Shakespeare and the A. V. have *gat* as past tense.

Morris (Kellner & Bradley's edition) says: "*Quoth*, originally perfect, is now used as a present tense." But this is wrong. *Quoth* is always past. It is archaic, is limited in use to the first and third persons singular, and precedes its subject instead of following it. It is the preterite of Old English [redacted]*an* (*to speak*).

[redacted]ent of *was* is lost, and there is no [redacted]le from the same root.

[redacted]*mete* (*measure*), *weigh*, and [redacted] have become weak.

128 *Class V. Shake*

Pres. a	Past o, oo, e, eu	Past Part. a, o
stand	stood	stood [standen*]
swear	swore, sware*	sworn
shape	shope*	shapen*
	W. shaped	shaped
grave	grove*	graven*
	W. graved	graved
shave	shove*	shaven*
	W. shaved	shaved
lade	W. laded	laden
take	took	taken
shake	shook	shaken
forsake	forsook	forsaken
awake	awoke	awoke
draw	drew	drawn
slay	slew	slain
wax	wex,* wox*	waxen*
	W. waxed	waxed

We still retain *shapen* (as in *mis-shapen*), *graven*, and *shaven* as adjectives. The A. V. and R. V. have both *waxed* (once) and *waxen* (several times).

Sware occurs in the A. V. and Shakespeare, but the Old English form is *swór*. The a has probably come in by false analogy with *spake, bare*, &c., in Class III.

Stood is a past tense, the old past participle being *standen*, sometimes shortened in composition to *-stand*. Coverdale has "Have I *understand* thy mind?"

Shakespeare (frequently) and Milton (sometimes) use forms of the past tense for the past participle, as *shook, forsook, took* and *mistook* for *shaken, forsaken, taken, mistaken*.

To this class of verbs once belonged *bake, ache, gnaw, wash, laugh, step*, and some other verbs.

129 *Class VI. Drive*

Pres. i (long)	Past o	Past Part. i (short)
shine	shone	shone [O. E. scinen].
	W. shined	shined
drive	drave,* drove	driven, droven*
shrive	shrove	shriven
thrive	throve	thriven
rive	rove	riven
	W. rived	
bite	bot*	bitten
	W. bit	
smite	smote	smit,* smitten
write	wrote	writ,* written
abide	abode	abiden,* abode
chide	chode*	chid, chidden
	W. chid	
ride	rode	ridden
slide	slode,* slid	slid, slidden
stride	strode	stridden
writhe	W. writhed	writhen,* wreathen
rise	rose	risen
arise	arose	arisen
strike	struck	struck, stricken
		strucken*

Shone, abode, struck (past participles) show how the past tense has replaced the old past participle. We still use *stricken* in certain senses.

The weak form *shined* is found both in the A. V. and the R. V. for both past tense and past participle.

Drave occurs in both the A. V. and the R. V. and in Shakespeare, and sometimes in modern poetry: "So fast, so far the eagre *drave*" (Jean Ingelow).

Riven is used as an adjective.

Wreathen is used by Latimer and in the A. V. and R. V.

In the sixteenth and seventeenth centuries we sometimes find *driv, smit, rid, ris,* and *writ* for the past tenses *drove, smote, rode, rose, wrote;* and also the shortened forms of the past participle, *writ, smit, slit, chid.*

Chode occurs in the A. V. and R. V.

Past tenses are used by Shakespeare for the participles, as *drove, smote, wrote, rode, arose,* for *driven, smitten, written, ridden, arisen.*

Shakespeare and Milton have *strucken,* and Shakespeare has *droven,* for *stricken* and *driven.*

To this class of verbs once belonged *gripe* (=*grasp*), *flite* (=*strive*), *reap, slit, spew.*

130 *Class VII. Choose*

Pres. ee, oo	Past o	Past Part. o
freeze	froze	frozen
seethe	sod*	sodden, sod*
	W. seethed	seethed
cleave (=split)	clave,* clove	cloven
	W. cleft	cleft
choose	chose	chosen
shoot	shot	shot, shotten*
fly	flew	flown

The A. V. and R. V. have past *sod*: "Jacob *sod* pottage" (Gen. xxv. 29).

Clave for *clove* occurs in the A. V. and R. V.; *cloven* is used as an adjective (A. V., Acts ii. 3). *Cleave=cling to* is a weak verb, having *cleaved* for past tense and past participle; but *clave* occurs as its past tense in the A. V. and R. V. *Clove* and *cloven* belong entirely to *cleave=split.*

Fly is sometimes confused with *flee,* which has a weak past tense and past participle *fled.*

Many verbs formerly belonging to this class have become weak, as *bow, brew, chew, creep, dive, flee, fleet* (=*float*), *lie* (=*to tell lies*), *lock, lose, greet, reek, rue, shove, snow, suck.*

Weak Verbs

131. The following points should be noted:

(*a*) All verbs whose past tense ends in a -d or -t, *which is not in the present tense,* are weak:

Feel, fel-t; live, live-d; ban, bann-ed; think, though-t.

(But *beat, bind, find, get, grind, hold, sit, tread, wind,* and others of similar formation, are strong, because the -t or -d is a part of the present, and not an inflexion.)

(*b*) All verbs, whose past tense is formed by shortening (not changing) the vowel of the present are weak:

Bleed, bled; lead, led; weep, wep-t.

(The last instance illustrates the preceding Section also, because of the final -t.)

(*c*) All verbs are weak whose past tense is the same as the present, as *cast, cut, hurt, put, rid, set, spread.*

(*d*) The past participle of a weak verb is of the same form as the past tense: "I *left*," "(I have) *left*." So *have, lay, say,* are weak.

(*e*) All words newly introduced make their past tense in -ed, as *boycott-ed, telephone-d,* and are therefore weak.

132. Reference has already been made to verbs which are partly strong and partly weak. Some once strong are now entirely weak. *Climbed, crowed, helped,* have taken the place of *clomb, crew, holp.* The past participles *shaped, shaved, melted, swelled,* are used in place of or in addition to *shapen, shaven, molten, swollen.*

The instances are rarer in which weak verbs have become strong. *Dig, hide* (part. *hidden*), *wear,* are among them.

Auxiliary Verbs.

133. Auxiliary verbs are those which supply forms to enable us to indicate the various differences in voice, mood, tense, number, and person. They are *be, have, shall, will, may, do.*

Be is used to form the passive voice—"To *be* praised," "We *are* praised"—and for continuous tenses in both voices: "We *are* praising," "We *are* being praised."

Have is used in the perfect tenses: "I *have* praised," "I *have* been praised," "I *had* praised," "I shall *have* been praised."

Shall and *will* are the auxiliaries for all future indicatives: "I *shall* help," "He *will* be helped," &c.

May and *might* [illegible] the past tenses of *shall* and *will*—viz [illegible] *would*—are employed in the su[illegible] he *may* arrive saf[illegible] *would* be run over.'

Do is an auxiliar[illegible] rogative sentences, [illegible] sometimes added: [illegible] joke," "*Do* you m[illegible]

134. The auxiliary verbs are all either defective or irregular, or both. Defective verbs are those which are deficient in parts or are made up from different roots. An irregular verb is one which is made up from one root, but not after the usual methods.

Be is defective, being made up from three different roots. The m in *am* indicates the first person, and appears in the pronoun *me*. *Are* is the northern form, which took the place of the Wessex *sindon* (*cf.* German *sind*) for the third person plural.

135. In addition to being an auxiliary (as in "He *is* running"), *be* is used in two other senses—viz. as a verb of full meaning, signifying *to exist*, and as a simple copula. These two uses are illustrated in the sentence, "He that cometh to God must believe that he *is*, and that he *is* a rewarder of them that seek him" (Heb. xi. 6).

136. The root *be*, conjugated in its various forms in the present indicative, was used until the middle of the seventeenth century.

137. *Have* is irregular in some of its forms. Besides being an auxiliary ("He *had* given away all his money") it is a verb of full meaning, being = *to possess*.

138. *Shall* itself, originally a past tense, as is shown by there being no suffix for the termination of the third person singular, came to be used as a present, and a weak past *should* was formed from it. The early meaning of the word was *to owe*, though even in Old English it sometimes appears as an auxiliary. The meaning of obligation is preserved in the form *should*, though not in *shall*. Chaucer has "the faithe I *schal* (i.e. *owe*) to God." The German word for *debt* (*schuld*) comes from the same root.

139. *Will* is both an auxiliary and a verb of full meaning. In the latter sense it can be conjugated regularly, though such a phrase as "I shall *will* it so," looks and sounds odd. In Old English we find *nill* = *will not*, and kindred forms, and some of these are found as late as the eighteenth century. *Won't* is a contraction of *wol* (Mid. E.) and *not*.

It should be noted that, as a rule, when used as an auxiliary, *shall* expresses simple futurity in the first person, and compulsion in the second and third, while *will* expresses determination in the first person, and futurity in the second and third. This, at any rate, is the rule in England. Scotland and Ireland [illegible] auxiliaries somewhat [illegible]go, sir?" [illegible]nded in g, which [illegible]e *might*. Only the [illegible]ve and subjunctive [illegible] an auxiliary and [illegible]It appears in the second and third persons singular in more than one form: "Thou *doest* or *dost*," "He *does*, *doeth*, or *doth*." *Dost* and *doth* are auxiliary forms. *Doest* and *doeth* have the full meaning: "Thou *doest* well." All the four forms are archaic.

The use of *do* for emphasis and in negative and interrogative sentences has already been referred to. It is used also to save the repetition of another verb: "He walks faster than you *do* (i.e. *than you walk*)." "I was afraid they would beat us, and they *did*."

Do is also used in the sense of being sufficient or appropriate, as in "That will *do*" (i.e. that is enough), and in Jeffrey's famous phrase in his *Edinburgh Review* notice of Wordsworth's poems, "This will never *do*." Authorities are divided upon the question whether in "How *do* you *do*?" the two forms come from two different roots or from the same root.

Do appears in various compounds, of which two are still in rather infrequent use and the others are now obsolete: *don* = *to put on* and *doff* = *to take off* (clothes), *dout* = *to put out* (a light), *dup* = *to lift up* (a latch).

142. The following points may be noted about other defective and irregular or, as Morris calls them, anomalous verbs.

Can is from the root found in *cunning*, which originally meant *knowing* (*cf.* German *können*). *Con* = *to learn, to pore over*, is another form. *Can* is found only in the present, and past indicative *could*. (The l, it may be noted, has come in wrongly, by analogy with *should* and *would*, where it is part of the root.) The defectiveness of *can* is shown by its having no infinitive mood and no future tense. If we want these, we have to say not *to can* and *I shall can*, but *to be able*, *I shall be able*.

143. *Dare*, like *can* and many other defective verbs, makes the third person singular like the first. So we say *I can, he can; I shall, he shall; I dare, he dare*. But in *dare* the form in s is also found:

"I dare do all that may become a man,
Who *dares* do more is none."
Macbeth, Act i. sc. 4.

The preterite has two forms, *dared* and *durst*. But there are differences of meaning to be noted in both present and preterite. We can say either "He *dare* not do it," or "He *dares* not do it," but only "He *dares* me to do it." So "He *dared* the greatest dangers," "He *dared* me to go," but not "He *durst* the greatest dangers" or "He *durst* me to go." *Durst* is used chiefly with negatives: "I *durst* not venture."

144. *Owe* (O. E. *agan*, to possess, to owe), is a weak verb, and is conjugated according

to rule. It is no longer used with the meaning to *possess*, as in O. E. and in Shakespeare:

"I will not touch thine eye
For all the treasure that thine uncle *owes*."
King John, Act iv. sc. 1.

Our word *own* (adj.) comes from this root. *Own*, to grant, is from O. E. *unnan* in same sense.

145. *Ought* is really a past form (from *agan*, section 144), but we use it as a present, implying obligation: "I *ought* to go," "He *ought* not to have done what he did," "Thou *oughtest* to have put my money to the bankers" (Matt. xxv. 27, R. V.).

Mood

146. *Mood* (from the Latin *modus, mode* or *manner*) is the change of form assumed by a verb to show the way in which the action is thought of. There are three Finite Moods:

(1) Indicative (assertion or inquiry).
(2) Imperative (command, request, or counsel).
(3) Subjunctive (supposition).

The fourth mood, the Infinitive, denotes [illegible] actions or states without reference to tim[illegible] person, or number. "The Infinitive," sa[illegible] Morris, "is merely an abstract substantive[illegible]

(1) The Indicative Mood (from Latin *dicare, to point out*) states facts (*The [illegible] has risen*), asks questions (*Will he com[illegible]* or expresses suppositions in which c[illegible] ditions are dealt with as if they were fa[illegible] (*If he runs away*—he may or he may nc[illegible] *I shall run after him*).

(2) The Imperative (from Latin *impe[illegible] to command*) is the mood of comn[illegible] request, or entreaty. Commands mu[illegible] addressed to the person who is to obey [illegible] The person addressed is the second pe[illegible] So the imperative mood can be used o[illegible] the second singular and plural. In [illegible] we forth together?" *go we* is not imper[illegible] but subjunctive (see below). "Let u[illegible] is an imperative with an infinitive, (you) let us (to) go."

The Subjunctive (from Latin *subj[illegible] to join to*) is the form of the verb use[illegible] a principal sentence to express a [illegible] make an appeal, as "*Perish* pol[illegible] cunning," "*Go* we forth togethe[illegible] (*b*) in a subordinate sentence to e[illegible] wish or condition, as "I would t[illegible] cold or hot" (Rev. iii. 15); "[illegible] willing and obedient, ye shall eat [illegible] of the land" (Isa. i. 19); "Let [illegible] thinketh he standeth take hee[illegible] *fall*" (1 Cor. x. 12). As in the [illegible] sentences, the subjunctive is ofte[illegible]

by [illegible]le the southern dialect made -eth, the mo[illegible]thern altered -th to -s. The Midland [illegible]ect adopted -on (which was ready to [illegible]d in *Sind-on*, and in 3rd person plural of [illegible]ect indicative), soon weakened to -en; [illegible] sometimes dropped the n after e. The [illegible]*mulum* (*c.* A.D. 1200) has -en for the [illegible]urals of the present indicative. Ben [illegible]nson says that the suffix was preserved "till about the reign of Henry the Eighth," [illegible]nd adds, "but now, whatsoever the cause, it hath quite gone out of use." And he considered that the lack of it would be found "a great blemish to our tongue."

160. Two or more nouns in the singular, whether connected by a conjunction or not, are followed by a plural verb. But if the nouns make an acknowledged compound, the verb may be in the singular, as "Two and sixpence *is* too much," "Potatoes and fish *is* a very good dish."

The title of a book, though plural in form, takes a verb in the singular, as "*The Diversions of Purley* is an entertaining book."

Misuse of a Verb in the Singular with a Noun in the Plural

161. It being an acknowledged grammatical rule that a verb must agree with its noun, the same rule applies in subordinate clauses introduced by a relative pronoun. But the rule is constantly violated, even by writers of repute; and, as Dr. Johnson said (*Rambler*, vol. ii. No. 93): "The faults of a writer of acknowledged excellence are more dangerous because the influence of his example is more extensive, and the interest of learning requires that they should be discovered and stigmatised before they have the sanction of antiquity bestowed upon them, and become precedents of indisputable authority" (quoted by Washington Moon in *The Dean's English*).

In 1855 John Beaumont of Stalybridge published *The Grammatical Looking-Glass*, "in which all may see the ugliness of grammatical blunders, and the way to avoid them in speaking and writing." One of his illustrations of ungrammatical or ugly sentences is this: "He is one of the *boys* who *was* kept in at school for bad behaviour." No educated person would think of saying anything but "the *boys* who *were* kept in at school," if that sentence stood by itself; and the prefixing of "he is one of" does nothing to warrant the alteration of the verb from the plural to the singular. Yet this grammatical anomaly adds concreteness and directness to the expression, and is thus of frequent occurrence.

(1) "'Abnormal' is one of those *words which has* come in to supply a want in the

precise statements of science" (Alford, *Queen's English;* 1863); quoted with reprobation by Washington Moon (*The Defacing of English*).

(2) "The editing of Gilbert White's letters *borne* has been one of the most interesting *tasks which has* ever fallen to my lot" (Preface to Dr. Bowdler Sharpe's edition of White's *Selborne*, 1899).

(3) "One of the very few *men* in public life *who has* the touch of genius" (J. A. Spender; 1904).

(4) "One of the most remarkable *arguments that has* been advanced against Home Rule" (*Saturday Westminster Gazette*, April 27, 1912).

(5) "One of the gravest *catastrophes which has* for many generations threatened the population of these islands" (The Rt. Hon. A. J. Balfour at Aberdeen, November 3, 1913).

Person

162. As has been noted in Section 75, there are three persons—the first, second, and third—and the grammatical rule is that a finite verb must agree with its subject in number and person. But indications of person are found in verbs only in the present and past indefinite and the singular number. The *person endings* are generally considered to be truncated forms of *me, thou,* and *this.*

The first person singular had the suffix -om. This remains only in *am* (O. E. *eom,* Latin *sum*).

The second person singular had the suffix -est, sometimes shortened to -et and -t, as in *walk-est, can-st, shal-t.* In the imperative mood in Old English the second person singular was simply the stem of the verb, the second person plural had the ending -ath, afterwards -eth, which occurs frequently in Chaucer.

163. For the third person singular the Old English termination was -ath, -eth, or -th, the e form becoming general in Early English. Except in poetry and religious language, the further modification of -th to -s has become universal. *Cf.* "Who is this that *cometh* from Edom?" and "Duncan *comes* to-night."

The third person ending is confined to the present indicative.

In the subjunctive mood of *was* a special ending of the second person has been formed, on the analogy of *shall.* We say "*If I were,*" "*If he were,*" but "*If thou wert*" (O. E. *wære*).

Derivation of Verbs

164. In Old English verbs were formed from nouns and adjectives, as *fittan, to* Latin *tempus* through the French *temps,* of which the old form was *tens.*)

There are three tenses—Present, Past, and Future—each with four divisions: the Indefinite, the Continuous or Imperfect, the Perfect, and the Perfect Continuous. Some grammarians add an Intentional form to each of the three tenses, but such forms as "I shall be going to write" and "I shall have been going to write" (Adams) are, as matter of fact, never met with.

Old English had no separate form for the future, the present doing duty for it. We still say "*I go,* or *I am going, to-morrow.*" (This implies a decision previously made, while "*I shall go to-morrow*" rather implies a determination only just arrived at.)

Our modern *shall* and *will* as signs of the future date from the thirteenth century. In the fourteenth we get such forms as "*I am going*" (present continuous) and "*I have gone,*" while *do* and *did* are used for purposes of emphasis.

Uses of the Present Tense

153. To describe what is actually in progress we generally use the continuous imperfect form rather than the indefinite. Thus we say, "I am writing," "The boy is running," rather than "I write," "The boy runs." So, interrogatively, "Is he living?" Not "Lives he?" So, again, in negative sentences, "He is not riding, I see, but walking," instead of "He rides not, but walks." With negative sentences *do* is Mar[illegible]erally used as the auxiliary: "He obvi[illegible]sn't come." This has a different meaning adjec[illegible] from "He isn't coming," which refers *forese*[illegible]e future.

em- a[illegible]. In poetry and oratorical prose the as in[illegible]nite is constantly used:

ings: [illegible]s darker, darker *fall* around
(so *u*[illegible] The shadows of the night,
revers[illegible]e *gather* here, with hymn and prayer,
uncove[illegible] To seek the eternal light."

remarl[illegible]on's description of the "refulgent
opposit[illegible]er," in his celebrated Divinity College
kindred[illegible]s, affords good examples:

[illegible]e grass *grows,* the [illegible]uds *burst,* the
[illegible]v *is spotted* with fire and gold in the
[illegible] the flowers. . . . Night *brings* no
[illegible]o the heart. . . . Through the trans-
[illegible]larkness the stars *pour* their almost
[illegible] rays."

166. [illegible]he present indefinite is also used
origin, [illegible]o the heart. . . . Through the trans-
Some ar[illegible]larkness the stars *pour* their almost
indicativ[illegible] rays."
induo; s[illegible]he present indefinite is also used
Latin ver[illegible]scribe habitual or repeated actions,
participle [illegible]n quotations: "Lions roar," "He
past partici[illegible]ee us every week." "As Rudyard
A considera[illegible]ys."
end in -ate[illegible] *historical present,* as it is called,
[illegible] place of the past indefinite to

bring what is described the more vividly before the reader: "Low he lies to whom the proudest used to kneel" (Thackeray, *The Four Georges*).

Uses of the Past Tense

157. The Past Indefinite describes:

(1) An act which took place in the past, as:

"One morn a Peri at the gate
Of Eden *stood* disconsolate."
T. MOORE.

(2) Something repeated, habitual, or permanent, as "He *went* through life, bearing the load of a people's sorrows upon his shoulders" (Motley, *Rise of the Dutch Republic*); "The house *looked* towards the west."

(3) The exercise of some quality or gift, as "Milton *wrote* stately verse."

158. One frequent error in the use of forms of the past tenses may be illustrated by a quotation from Scott's *Rob Roy*: "It would have been natural for me *to have pointed out* to my father," &c. This should be "for me *to point* out," as a little consideration makes plain. But "On the whole Oxford did not seem *to have interest*her" (J. H. Shorthouse, *Essays*) is righ because it records the opinion she had af leaving Oxford.

The form of expression condemned is p haps rooted in our language, albeit illogic

Johnson has:

"My purpose was . . . *to have withdr* my health to a safer country."
Rambler, 1

Scott:

"I thought to have slain him whe
he stood."—*Marmion.*

The use seems to be confined to *unfu* purpose. It is analogous to our, "I *to have done* so," where the Latin, logically, has *oportebat me facere* (not *f* There can be no *duty* of a past time. is *before* us.

NUMBER

159. In Modern English the only of the verb which have special fo number are the second and third singular. All three persons in the p like the first person singular: Th he *loves*; I, we, you, they *love*. exceptions to this rule are in th *be*: I *am*; we, you, they *are*. I you, they *were*.

In O. E. the plural suffix of indicative was -ath. This form fied in various ways as time w

sing, from *fitt, a song; hwitian, to whiten*, from *hwit, white*. In some cases, as time went by, the suffix dropped off; in others, the two forms were used. Thus we get both *to white* and *to whiten*.

Teutonic and Classical formations may be classified thus:

Teutonic

165 (*a.*) *By Internal Change.*—(i.) Causative verbs from neuter verbs, as *drench* from *drink, fell* from *fall, set* from *sit*.

(ii.) Changes of vowels or consonants or both, the original words being nouns, adjectives, or other verbs, as *bleed* from *blood, fill* from *full, thieve* from *thief, graze* from *grass, watch* from *wake*. Sometimes there is a change of pronunciation, as in verb *house* from noun *house, wreathe* from *wreath, breathe* from *breath*.

(*b.*) *By Suffixes.*—The most common of these are -en or -n, meaning *to make;* -er and -l, -le, indicating frequency; and -k, indicating repetition or augmentation. Examples: *hard-en, strength-en; batt-er* (from *beat*), *flitt-er* (from *float*); *draggle* (from *drag*), *nibb-le* (from *nip*); *ratt-le, dazz-le* (from *daze*). Examples terminating in -k are *...r-k* (from *hear*), *stal-k* (from O. E. *steal-ian, to walk watchfully*).

(*c.*) *By Prefixes.*—The number of Teutonic verbal prefixes as of suffixes in use ...w is smaller than for nouns and adjectives. ...e prefix a- has different Old English ori... and therefore different meanings, which ...ear in *awake* and *alight*. Be- emphasizes ... original idea of the verb, as *become*. ...y verbal prefixes in familiar use are ...ous in their meaning, as in nouns and ...tives, as in- (*inlay, infold*), fore- (*foretell, ...e*), over- (*overtake, overthrow*). En- and ...re French forms of the Old English in-, *embody, embower*. Un- has two meanings (1) negative, as to leave nothing *undone ...known, unbidden*); (2) to denote the ...l of an action (Ger. *ent-*), as to *unbind, ...r*. Up- is plain enough, but it is ...kable that to *up-set* is the exact ...e of to *set up*, while to *up-hold* is ... in meaning to *hold up*.

Classical

...n connection with verbs of classical ...various points of interest arise. ...e derived directly from the present ...e of Latin verbs, as *to indue* from ...ome from the past participles of ...bs, as *to erect* from *erectus*, past ...f *erigo*. *Profess*, from *professus*, ...ple of *profiteri*, may also be noted. ...ble number of verbs thus derived ... as *separate*, from *separo*. This

method of formation is carried a step farther when there is no corresponding Latin verb, but the root of a Latin word is taken and -ate added to it, as in *isolate*.

Verbal prefixes from classical sources are, though less numerous, largely the same as for nouns and adjectives (Sections 67–73).

Nouns, &c., becoming Verbs

167. Many nouns and adjectives and some adverbs become verbs without alteration. Examples:

Nouns: *butter, black-ball, black-lead, chain, foot, fetter, hand, hand-cuff, head, hunger, hammer, nail, name, plant, pin, sun, sky, step, span, stone, table, thread, water, white-wash.*

Adjectives: *brave, better, double, dry, idle, narrow, near, round, second, smooth, square, wet, weary.*

Adverbs: *back, forward, further.*

Some verbs, like some nouns, are formed by a jingling reduplication, as *shilly-shally, dingle-dangle,* and are always used in a depreciatory sense.

Compound Verbs

168. These are made up in various ways. Examples:

Noun + verb: *back-bite, brow-beat, han string, hood-wink, way-lay.*

Adjective + verb: *ful-fil, rough-hew, whi wash.*

Adverb + verb: *fore-tell, cross-question (i across), gain-say* (where *gain* = *again over-leap, under-take, out-do.*

Verb + adverb: *doff* (*do-off*), *don* (*do-on*

Some authorities include *black-lead, black-* and *hand-cuff* among compound verbs. (Section 167) they are better classed as com nouns also used as verbs. On the other *white-wash* appears to be a verb first and a afterwards.

Adverbs

Meaning and Function

169. The word *adverb* at once su that it means that it is used in con with a verb. The use of adverbs is much wider. All authorities are agre either by extension or limitation modify the sense of verbs (includin ciples), adjectives, and other Some authorities go farther, and they also modify nouns, pronouns tions, and conjunctions. This n prehensive understanding of the seems the right one, and it may b

Genitive forms: *needs*, as in "He must *needs* (of necessity) go"; *lengthways, sideways*. In the colloquial phrase, "He comes *Sundays*," *Sundays* is really a genitive form, being=*of a Sunday*. In Middle English we find *now-on-dayes, in-a-doors*. The a in *now-a-days* is=*of*. The suffix -ling, -long, -lung, is seen in *darkling* and *grovling*, from which latter the verb *to grovel* has been derived. It is referred to the genitive plural of nouns in *-ung*, with loss of -a.

175. Dative: *Ever* (O. E. *aefre*), *never* (O. E. *naefre*), are singular; *whilom* (O. E. *hwil-um*) and *seldom* (O. E. *seld-um*) are plural. The dative plural termination -um has dropped off from *piecemeal*. In Old English there were many similar forms, now obsolete, such as *lim(b)-mael-um, heap-maelum, drop-maelum*.

176. Accusative forms are illustrated by *the while* (O. E. *þá hwile*), *somewhile, meanwhile, alway* (O. E. *ealne weg*), *always, noways, nowise, otherwise, sometime, straightway*; though some authorities make some of these ending in s *genitives*.

Other accusatives are found in adverbs marking direction, as in "They came *home*," "I hurried *back*" (O. E. *on baec*). So, of the points of the compass, *north, south, east, west*. *Yesterday* represents also an accusative.

In *a day, a year*, &c., as in the phrases a penny a day," "once a year," the a is ot the article but the O. E. a-=*on* (see ter, Section 178), and the words should be itten *aday, ayear*, like *ashore*, &c.

177. Adverbs derived from adjectives usually formed by the addition of -ly E. -lice, where the adverbial suffix is as *badly*. The addition of -ly does always mean that the word is an erb: *goodly* is an adjective only. But y, *nightly, masterly* are both adjectives adverbs. Shakespeare has "Masterly " Another method of making adverbs adjectives is by the addition of forms genitive suffix, as -ce, -es, -se, or -s: e, *unawares, else* (from O. E. *el, other*) ds.

ld English and Middle English ad- became adverbs by simply adding ardé, *fairé, brighté*. By the end of teenth century this suffix had dis- d, and adverbs so formed became l with their corresponding adjec- We still say, "The moon shines "He spoke me *fair*," "We have ard."

there, then, thither, thus, are also of origin from the root of *the*.

ny adverbs are derived from pro- *hence, here, hither*, from the root

of *he; whence, where, whereon, whither, why,* from the root of *who* and *what.*

179. Most of the Teutonic adverbial suffixes have been indicated in the examples given. With regard to Teutonic prefixes, it may be noted that the most common is Old English a-, meaning *on,* as in *abed, aboard, afoot, asleep, aside, ashore.* These words, it will be noted, are derived from nouns. But formation from adjectives is also frequent, as *abroad, afresh, afar, anew, along.*

Other Teutonic prefixes are: al- =*all,* as in *almost, alone;* be- =*by,* as in *besides, before;* and to-, which is another form of the demonstrative *the* or *this,* as in *to-day, to-night, to-morrow.*

There are no classical suffixes in adverbs, and only two classical prefixes, a- and per-, as in *apart* and *perchance. Perhaps* is a mongrel word, half Latin and half Teutonic.

Compound Adverbs

180. These are made in various ways:

(i.) Noun+noun: *length-wise, side-ways.*

(ii.) Noun+adjective: *ankle-deep, shoulder-high, head-foremost.*

(iii.) Adjective+noun: *al-ways, meanwhile, to-night, some-times, otherwise* (O. E. *wisa, manner*).

(iv.) Adverb + preposition: *here-after, more-over, there-upon.*

(v.) Preposition+noun: *above-board, indeed, out-side.*

Comparison of Adverbs

181. Adverbs of one syllable form th comparative and superlatives, as do adtives, by adding -er and -est, as *har hardest; longer, longest.*

With the exception of *early,* which m *earlier, earliest,* adverbs of more than syllable, are compared by *more* and as *strongly, more strongly, most str* There used to be more exceptions to rule. Shakespeare has "*earthlier* ha and Milton "*rightlier* called." Tenny fond of such forms as *freshlier, gladlier*

Among adverbs irregularly compar

ill (or badly)	worse	worst
well	better	best
forth	further	furth

Other irregular adverbs are the same corresponding adjectives (see Sectio

Prepositions

Meaning and Function

182. The word *preposition* mean *before* something else. Prepos placed before nouns and pronou

their re nouns. the w noun Alt it m Geo arg one the he "

as well
e signs
orrect.
ts fol-
ective
us."
xcept
ning

all
fol-
uld
(in
ave
in

(1) These join sentences of equal rank, or words standing in equal relation to each other in the same sentence. Examples:

"So Enid took his charger to the stall;
And after went her way across the bridge."
Tennyson, *Geraint and Enid.*

"With one loud cry
For bread *or* death."
Cornhill Magazine, "The Satrap."

(2) Subordinate conjunctions join a dependent sentence to a principal one: "I came *because* you sent for me."

Sometimes the conjunction stands at the beginning: "*Because* I live, ye shall live also" (John xiv. 19).

Many conjunctions are found in pairs, as *as—so, both—and, either—or, or—or, neither—nor, whether—or, though—yet.*

Sometimes, especially in poetry, *neither* is omitted, as in

"Worms *nor* stars transpierced the gloom
Of the sepulchre of love."
John Davidson, *Holiday.*

but the omission is not to be commended.

Care should be taken not to write *neither . . . or.*

187. The conjunction most in use to introduce a subordinate clause is *that*, as in "Tell im *that* he may go."

Reference has already been made (Section 170) to conjunctive adverbs.

188. With regard to pairs of conjunctions, may be noted that *not* and *nor* are frently used together, though *not* is an verb and *nor* a conjunction. Examples:

Not by might, *nor* by power" (Zech. 6).

Eye hath *not* seen, *nor* ear heard" or. ii. 9).

t for Bohemia, *nor* the pomp that may thereat glean'd."
Shakespeare, *Winter's Tale*, Act iv. sc. 4.

Here was a vulgar little woman, *not nor* pretty especially" (Thackeray, *ewcomes*).

ly & Powell, in their *Manual for* s (Chicago, 1913), lay it down (p. 58) *not* must be followed by . . . *nor* in ntences as '*Not* for wealth *nor* for d he strive,' 'She was *not* present, her husband.'" In the second they are clearly right; but in their in such sentences as those quoted would, as a matter of fact, be issible. Thus we have "The two *or* mingle into harmony" (Stopke, *Studies in Poetry*). One senanly & Powell's (p. 25) runs thus:

"Logical processes have no relation to time; they never wear nor warp, nor become distorted; they bear no mark of past use." This sentence would sound much better if fewer words in it began with n-, and the negative *never* makes it quite unnecessary to have two following *nors*. But the superfluous negatives often have a literary value for emphasis.

A similar remark may be made about this sentence from *The Newcomes*: "*No* friends went to Europe *nor* ship departed but Newcome sent presents to the boy." Here the opening *no* negatives *ship* as well as *friends*, and it would have been more formally correct to write "*or* ship departed."

A striking instance of redundant negatives is to be found in L. P. Jacks' *Among the Idol-Makers* (p. 176), where we read: "Of course there *never* was [an argument for Determinism], *nor* for Free-will, *neither*." The pair of conjunctions should strictly have been *or* . . . *either*; but the idiom adds force.

Interjections

189. An interjection is a word of exclamation expressing an emotion, as *Oh! alas! hurrah!* Interjections seldom (some authorities go so far as to say never) have any grammatical relation with the rest of the sentences in which they occur. But in Section 169, on Adverbs, it has been suggested that such a relation may exist; and it should be further noted that a preposition or the conjunction *that* may make an interjection part of a sentence, as "*Alas*, liberty!" "*Oh* that I knew where I might find him!" (Job xxiii. 3).

PART II

ABULARY

APTER I

PRINCIPLES

rather than less. Even so, on the other hand, literary weaknesses will be apt to affect the spoken tongue. "The virtues of language are at basis moral," Ruskin declared. Thus the need for a campaign against careless diction; for while its adaptability and capabilities of expansion are our glory, yet these very qualities call for watchfulness, lest they be carried to an extreme.

The freedom from pedantry is one of the happiest characteristics of English, whereby it sacrifices the "logic of facts" to the "logic of grammar," and the sacrifice is made freely and constantly—a sacrifice that most other languages takes place sparingly, if indeed at all. Collective nouns are ed with singular verbs, and *vice versa* a ummatically plural group is treated as a gular whole. Thus in the one case we l the construction (so wisely termed in tin *constructio ad sensum*), "The *family* away from home just now," or, "The *y are* not supposed to take an interest uch matters," "It is said that the *club* protested against such measures as *the union.*" These are all singular ctive nouns, and while being used with ılar verbs, the choice of the plural verb o given, since the individuals composing lub or family, as the case may be, are understood. Conversely a number of may be bunched together as a whole, "If you went away for *a quiet three* you would recruit all the more ." "*Ten minutes is* but a short n which to answer that question." *pence is* all you require to buy that." er trait revealing the elasticity of is the strange twisting and turning s and phrases into attributes and s. It is true that when this is language assumes a colloquial the usage is far from infrequent, not without a slight risk of taking

too much license, the resulting expression is not seldom forcible and very effective. Thus Kipling in *Captains Courageous:* "You'll learn law enough to look after your own property when I'm out o' the light, and you'll have to be solid with the best men in the market (they are useful later); and above all, you'll have to stow away the plain common *sit-down-with-your-chin-on-your-elbows* book learning." Or again—as Jesperson has quoted—from Dickens and Lowell, "a little man with a puffy, *say-nothing-to-me* or *I'll-contradict-you* sort of countenance" and "with an *I-turn-the-crank-of-the-Universe* air." These examples will show the eel-like qualities of the English language, its endless possibilities of turns and twists, wriggles and squirms, until its nimbleness provokes amazement. The simile of the eel, however, would not be adequate or even appropriate were the impression left that there exists a flabby backboneless element. On the contrary, no language has greater possibilities or actualities of well-braced, terse expression—masculine has been a well-chosen epithet to qualify it. The curiously monosyllabic nature of much of its vocabulary is one of the reasons for its energetic, business-like character. Compare: "Love no man: trust no man; speak ill of no man to his face; nor well of any man behind his back" (Ben Jonson). "First come, first served." "Live and learn." "More haste, less speed." "Stitch in time saves nine." Further, also, the sweeping away of the definite article, which so often is a regrettable feature in other languages, tends to strengthen its concise bearing: "Prayers are over." "School begins to-morrow." "I met her in town." "Queen of England." The absence of petty little words eliminates the chances of prolixity.

Had the English been subjected, as were the French, to the influence of grammarians and purists to a rigorous extent, the language would probably have never developed such capabilities for looseness and inaccuracies, but then that gain would be considerably minimised by the parallel loss in boldness of construction, in ingenuity of expression, and in richness of vocabulary. As it is, however, the freedom of the Englishman in thought and action throughout the ages, with but few exceptions, has been ever the glory and pride of our race; and since language is the reflection of a nation's personality, it is owing to this freedom that English is so peculiarly rich in most of its branches. Thus in its vocabulary men have enriched it from almost every conceivable source. It comprises a larger number of words than does any other nation, for it absorbs terms from the past as well as creations of the present that is busy working out the future; it shows ready hospitality to aliens, whether they hail from languages living or dead, which it presses to remain till they are naturalised and no longer are noticeable or in any way distinguished by a stranger garb. With such a wealth of material in vocabulary alone, it will be easily recognised that numerous trippings will occur in the proper use of words. Degeneracy in Standard English—or perhaps it would be better expressed, degeneracy in the sustained effort to attain a high percentage in Standard English—has a psychological significance. Naturally a man's speech relentlessly reveals his inner character, his words are living symbols of his ways, at times no doubt skilfully disguising his personality, but not for ever. This is a roundabout attempt to express the fact that words reveal even while they conceal the inmost being of a man.

The acquisition of a good vocabulary is therefore of paramount importance. The expression of our thoughts through the medium of language is an unquestioned process, one of the essentials of life, like learning to walk in its initial stage; but walking may reach a limit of perfection in a comparatively short time, whereas the art of talking is really of the most wonderful and complex processes of our existence. The Germans have a good term for the "genius of the language," which goes straight to the point in its simplicity and yet depth of meaning, *Sprachgefühl*, "the feeling for or sense of speech." Everyone probably has felt at one time or another the relative beauty or ill-flavour of words. In a language like English, that has such a remarkable assimilating power, which means such a complexity of sources, the variation of its vocabulary reaches a maximum. Our speech of everyday embraces a host of words from history of all periods, from lands in every part of the world. In spite, however, of what might be termed its heterogeneous nature, English has a consistency in itself and a character as distinctly defined as that of the most conservative, ultra-conservative might perhaps be said, language imaginable. The diverse elements have been so well digested that they have in nowise wrought havoc in the harmony of the whole. Traced from the Teutonic (or Germanic) branch of the great Aryan family, and passing through the stages of Old English, Scandinavian, French, Latin, and Greek influences, to name only the most outstanding, the process will be found to possess a singular unity, testifying to that same *Sprachgefühl* which in the individual

is marked by a preference for certain words and expressions with a finely discriminating sense of their fitness on occasion. English idiom is a mighty factor, and where words, and phrases have been borrowed they have, with few exceptions, been converted so intimately into English idiom as to become a subtle ingredient unobtrusive yet essential, because of its thorough blending, in the compound.

While, then, fully recognising the harmonious blend of the divergent elements in English, the complexity of our language has become a by-word. This complexity both aids and hinders clearness of composition. The appreciation which follows of the more important sources of our Modern English vocabulary will show the factors which are indispensable and inevitable, as well as the factors which, while being an intimate part of our language, demand judicious use. Such a variety of elements affords extraordinary facilities in the art of writing, but it may prove a bewildering supply of riches that is apt to entrap the unwary into ornate, diffuse writing. A glance at the sections which are treated in this survey of the methods of vocabulary enlargement will reduce the vagueness of our conception of the complexity of English to a more definite idea of its capabilities. Its sources range from the preservation and revival of the *Archaic* through words absorbed from *Foreign* tongues; *Modes of Formation* (*Composition*); *Technical Words*; *Slang*; words arising through *Figures of Speech*, *Persons*, *Places*, and *Animals*; and thus right to the *Neologism*.

Judicious use of words, then, out of this medley will be one of the first necessities for good writing. The secret of a good style has been, and probably will be, discussed by writers of all generations since writing rose to the dignity of being considered an art. Trite sayings of eminent men offer themselves for quotation. Such a one as "Style is the man," is apt to be misleading, though in essence the implication it involves is sound. Without being personal, since it must of necessity vary to suit the theme, style must be dignified or familiar, braced and terse or mellifluous; yet on the other hand, a man's style, no matter what the theme, is intimately bound up with his personality. The three well-marked styles of *Addison*, *Macaulay*, and *Carlyle* exemplify this. Each of these diverse styles corresponds to the nature of the man who wields the style. In battles, particularly in the ancient modes of warfare, each warrior of note had undoubtedly certain distinctive methods of fighting. He followed certain principles in his onslaught. Naturally, as in all arts and crafts, certain well-defined principles are guiding lines to success, though the individual may improve upon them, modify them, and even, when thoroughly master of all their resources, neglect them. Even so the warrior was trained by the rules and traditions of his race, not infrequently also benefiting by the errors of previous conflicts or reaping advantage from the innovations and developments which confronted him in the foreign foe. His own special style in dealing battle therefore gradually grew out of an assimilation of manifold elements. But there is little question that his fellow-warriors, though his face might be concealed, disfigured, and unrecognisable, would nevertheless, from the manner of his attack, acclaim the hero whose sword-stroke or horse-charge would restore confidence to his friends and unnerve his foes. In this detail there is a short cut from the battlefield to the field of literature, for the heroes of the latter are those whose styles are effective and outstanding, a force and power in the English language. None of these chance remarks are in the least intended to imply that any great poet or prose-writer has or should have only one style which distinguishes him. Were the warrior to be limited to one method of offence or defence, his chances of success might look sorry indeed. His plans, their execution, his actual personal onslaught—in those brave old bygone days—are influenced and determined by a thousand conflicting factors. Nevertheless, when analysis has worked its utmost it cannot be exhaustive because the most intrinsic element is too subtle, too evasive, to be seized and dissected. It lies in the magnetic personality of a fighting hero such as Richard Cœur-de-Lion or Robert Bruce. It is one of the most indefinable elements in the compound that gives us a Wellington, a Stonewall Jackson, a Napoleon. Even so the hero of letters. He has passed with and mere principles; he has, it is true, beyond them, but the treasure that he absorbed forth has its greatest value in the vague yet very definite touch of genius that emanates from the nature of the man. That is why the surest guide to the cultivation of an individualised good style lies in an intimate knowledge and appreciation of good writing. To the student, to the aspiring writer, the surest and ultimately the shortest way to acquire the habit of good composition is through the works of standard authors. Reading with thought and a critical eye for the form as well as for the substance-matter is an accomplishment that demands perseverance and considerable skill in acquiring perfection. It is a common experience when jaded or inattentive to

find the foot of the page reached by the mechanical glancing of the eye, but no sense of the substance conveyed to the brain. We discover with a laugh or perhaps a shrug of irritation our abstraction, and scan the passage once more, gleaning the contents with roused consciousness—or conscience, as it may chance to be. Much more frequent, however, is the habit of reading page after page, book after book, drinking in the information contained therein without the slightest idea of the nature of the form enveloping the contents. The fusion between form and matter is so essential as to demand an acknowledgment of both alike. It is a constant error of thoughtless readers to ignore the presence of any form in the eager avidity with which they seize upon the contents that is not necessarily worthy of such close attention, since it often happens that the form is the jewel and the substance the dross, even though it does occur that the theme may be the gem lurking under the dingy exterior. Perfection in both form and substance produces the masterpiece.

In dealing with vocabulary we touch upon a vital point in the art of writing—that is, upon the choice of words. Upon the majority of the remaining elements which do allow of analysis in the examination of that mysterious thing after which writers unconsciously and would-be writers consciously hanker (not that it is very certain that *to hanker*, which is a very expressive but somewhat abused word, admits of any *un*conscious process). A nice judgment in word selection, however, means a fundamental difficulty is surpassed. Structure of sentence, the grouping of sentences into paragraphs, and further and finally the grouping of paragraphs into a whole composition, are simple but important necessities, which, however, may be passed over here, except to note that they lie closely united to the rhythm and swing of prose which is characteristic of our greatest prose-writers.

The choice of words, then, would come under what De Quincey has termed the organology as contrasted with the mechanology of style. Though that fluent writer can hardly be said to fulfil his own admonition, he does well when he advises that any aids for correct and lucid composition should be made as short, and consequently as much to the point, as possible. "Half a dozen rules for evading the most frequently recurring forms of awkwardness, of obscurity, of misproportion, and of double meaning, would do more to assist a writer in practice, laid under some necessity of hurry, than volumes of general disquisition." Four general principles will serve to sum up the most weighty essentials in providing the amateur with eyes to see the baits and snares lurking in our flexible and deceptive English language.

I. Avoid the Far-fetched

The first principle upholds the doctrine of *simplicity*. *Shun over-dress.* Clothe the sentence with *words well known and simple*, so as to avoid what is unfamiliar and out-of-the-way. Robert Louis Stevenson is an author who deals in the everyday familiar word and phrase in a manner that is quite delightful. He runs along cheerily in some of those little essays with a charm that is born from the happy touch in handling his subject. The following passage, quoted at length from the little discourse on *My First Book*, will show how devoid of the far-fetched is every sentence: "I might be compared to a cricketer of many years' standing who should never have made a run. Anybody can write a short story—a bad one, I mean—who has industry and paper and time enough; but not every one may hope to write even a bad novel. It is length that kills. The accepted novelist may take his novel up and put it down, spend days upon it in vain, and write not any more than he makes haste to blot. Not so the beginner. Human nature has certain rights; instinct—the instinct of self-preservation—forbids that any man (cheered and supported by the consciousness of no previous victory) should endure the miseries of unsuccessful literary toil beyond a period to be measured in weeks. There must be something for hope to feed upon."

It is a vice of journalese that the far-fetched figures in our modern newspapers and journals to the detriment of the familiar. But it is a vice shared by not a few well-known authors. Use of the familiar term preserves clearness in writing, and it is closely linked with another principle which likewise helps to maintain lucidity of expression, which is a fundamental necessity in all writing.

II. Avoid Needless Romance Words

This principle must not be read as a rigorous shunning of all Romance words—the Romance languages embracing Latin and Greek (except words purely technical) and the descendants of Latin (Italian, French, Spanish), since such shunning tends towards an extreme, and extremes nearly always mean weakness of some kind. Romance being, then, the comprehensive term including Classical, Classical words

form a sub-section for separate discussion. Ever and again writers of eminence have inveighed against the use of Latin and Greek words, but especially Latin, in English. The campaign had right upon its side doubtless at one time, probably at the time of which De Quincey writes: "Separately from this change for the worse is the drooping idiomatic freshness of our diction, which is a change that has been going on for a century, the other characteristic defect of this age lies in the tumid and tumultuary structure of our sentences. The one change has grown partly out of the other. Ever since a more bookish air was impressed upon composition without much effort by the Latinised and artificial phraseology, by forms of expression consecrated to books, and by 'long-tailed words in *osity* and *ation*,'—either because writers felt that already, in this one act of preference shown to the artificial vocabulary, they had done enough to establish a differential character of regular composition, and on that consideration thought themselves entitled to neglect the combination of their words into sentences or periods." Thus does De Quincey reason that the introduction to such a degree of the Latin element into English has weakened the structural qualities of our language. Purists have carried the attack still further by under-rating the value of any words in English which are not of native origin. The elimination of all such words and phrases which are not Saxon would result in a considerable baldness of language: many fine shades of meaning would be missed. A plea has been made on behalf of native adjectives which exist side by side with more learned ones; but, on the other hand, the exclusive use of the native word would mean a loss in a passage which requires the dignity of the more formal word. Moreover, where these pairs of adjectives do exist, they have, as a rule, become differentiated, if ever so slightly, in meaning. Thus, to take the following pairs, though it may be more suitable, adequate, and natural to use ordinarily the Saxon term, the Romance term may on occasion prove to answer most fully in our choice of words: *motherly, maternal; fatherly, paternal; brotherly, fraternal; heavenly, celestial; luck, felicity; truthful, veracious; kingly, royal; lonely, solitary.* It is inevitable that Romance words slip into the vocabulary of the majority of the reading and cultured world; further, too, the acquisition is as desirable as it is natural. The only danger is that we may, unless on our guard, make our "little fishes talk like whales," as Goldsmith is reported to have alleged of Samuel Johnson. In our section dealing with "Errors in Vocabulary," the risks involved from too free a use of what is foreign have been exemplified with some fullness. It is an error to which poor writing is apt to incline under the delusion that a tincture of foreign perfume gives flavour to home-made wares. Stiffness in style is very often due to a stilted phraseology, which again is resultant on long unfamiliar words—in short, Romance words. No good writer would wish his expressions to be a reproach to his reader's ignorance, whether in simple, original writing or in the quotations or allusions he turns to his purpose. Even as far-fetched quotations or allusions are to be viewed with little favour, for similar reasons Romance terms demand much judicious care in their indulgence. In passing, we may cite a criticism of A. E. Benson apropos of some of Edward FitzGerald's writing: "It is muddy with Greek; it bears Greek particles like river-wrack, floating on its surface."

Absorb, then, all the riches and resources which the Romance languages offer, but use of them sparingly. The Romance word is "large in the land," and is well able to protect itself and give emphasis to its own importance; hence prefer the Saxon word, and the chances for clear and easy writing will be on the right side.

III. Avoid Circumlocution

This principle in the art of writing has been dwelt on in detail in "Errors in Vocabulary," where circumlocution has been pointed out as one of the weaknesses arising from a blunted judgment in the choice of words. A sense of discrimination and intimate acquaintance with units in the vocabulary compound will succeed in readily furnishing the single word that avoids the circumlocution. Many people have a leaning towards the roundabout in expression. Admittedly it is a very useful agent sometimes. In poetry it is often beyond criticism—as when Shakespeare speaks of the winds as the *sightless couriers of the air*, or when in poetical prose the grass figures as the *turfy expanse*. Poetry, by affording variety of expression in the play of the imagination, excuses much that must else savour of affectation. Circumlocution in ordinary prose, without the extenuating necessity of affording a cloak to what directly expressed might be jarring and offensive, is as little in keeping with the principles of prose composition as the following passages would be in a book not of the dream-world nature of *Phantastes*: "In a voice that strangely recalled a sensation of twilight and reedy river-banks and a

low wind, even in this deathly room." "The little creature sat down and cried, and then, in a pet, leaping from branch to branch and stamping and shaking and pulling." Or than, again, the description of the Red Knight. Circumlocution is as incongruous in clear, direct prose as George MacDonald's quaint, old-world phraseology would be in a matter-of-fact narrative. Choose, then, the single word which expresses what half a dozen do not express *more*, or probably even *as*, accurately.

IV. Avoid the Abstract

An inordinate love of the abstract is a hindrance to both clear and forcible writing. Indirectly, too, a preference to the abstract in place of the concrete involves another pernicious habit that violates all rules of composition—indulgence in long words where short ones suffice. It may not at first seem obvious that the abstract should come more easily to the writer than the concrete, but this fact is borne out by journalism, where numerous examples of the prevalence of the abstract exist, explicable apparently from the rush and top-speed output in the newspaper writer's productions. Some typical examples of the abstract instead of the concrete are:

"*Beauty* and *fashion*, *wit* and *learning*, were to be seen gathered together in large numbers in the vast hall."

"The *heat* of the atmosphere," for "the hot atmosphere."

"The decision *relating to the subject of the rascality of the thieves of England's capital*." (The decision about London thieves.)

"There was apparently *a humility in their expectation of protection between both parties*." Clumsy at the best: both parties seemed humbly { expectant of mutual protection. / to expect

By avoiding, then, abstract terminology and introducing in its stead simple concrete expressions, not only is the gain in lucidity enormous, but in actual verbosity the loss is proportionate. Many superfluous nouns are swept out of the way.

These four principles, which attack vices in writing while suggesting virtues in their places, must not be regarded altogether as absolute. That is to say, nearly all values are relative, and the values of principles of composition are no exception. Where the counsel is given—*avoid the far-fetched; avoid the Romance terms; avoid the circumlocution; avoid the abstract*—each of these cautions has necessarily a relative value. In the proper place the far-fetched, the Romance word, the circumlocution, the abstract are undeniably of profound weight and worth, and by all means to be cherished and used, treated as an honoured guest, and not, as obviously hinted above, sent forth as an outcast and alien. Yet discrimination alone, discrimination that as a general rule is only developed by time and experience, can judge of the appropriateness of their welcome and encouragement in the language. To return to the simile of the warrior. The hero must submit to a course of severe training before venturing on deeds of individual prowess. Even so the seeker in the city of words that go to build up the framework of every style should train himself in principles sufficiently simple in themselves but not always easy to follow to perfection, before attempting variations and originalities which afterwards may serve well to individualise his writing.

Three words will sum up the essential qualities in the art of writing—*Unity*, *Emphasis*, and *Coherence*; or, again, the three words *Clearness*, *Force*, and *Elegance*, which are almost similar in meaning, with a slight differentiation between *Unity* and *Elegance*, which may not inaptly, perhaps, be bridged by saying that work that has not unity will, as a rule, almost necessarily lack elegance. These four principles cover the fundamentals in composition, and are distinctions sufficiently broad to admit of numerous subdivisions, since any analysis of style would unerringly produce a myriad of elements of varying shades and degree of beauty, energy, and importance. These subdivisions, however, though not negligible items in an advanced study of style, nevertheless may be considered so by the novice; they are secondary principles. The primary, and consequently in this instance the vital, principles are the four just cited, which are guides to the essence of good writing.

In a subject dealing with the choice of words the problem naturally presents itself: How has the complexity of the English tongue arisen: what are the sources of its vocabulary enlargement? The variety of its sources offers difficulty to an adequate treatment. To examine in detail the growth of the English vocabulary *historically* would be beyond the scope of this article; moreover, excellent *histories* of the English language, both in outline and in fullest treatment, have already appeared, to which, indeed, this appreciation of the riches of our word-store is much indebted. All that is attempted here is to lay before the general reader the most outstanding sources from which our modern vocabulary is derived, side by side by some minor offshoots, as it were, which seemed to afford a peculiar interest. Undue weight may seem to be

laid on certain branches of word-lore, to the discomfiture of some others not without worth, but omissions, though merely slight ones it is hoped, must necessarily be made if the general survey is not to suffer from confusion of details. My acknowledgments and thanks are due to divers works, almost too numerous to detail, among the bibliography of the English language, not merely for valuable suggestions as to sections demanding special criticism, but also for the actual data that have been readjusted and assimilated for their absorption into the new mould in which they now appear.

CHAPTER II

ENLARGEMENT OF VOCABULARY

THE Englishman is noted for his laziness in acquiring a knowledge of foreign tongues. Yet, while comparatively few are at home in a language other than their own, a great number adorn their writing and their conversation with odds and ends of other languages. This characteristic has elsewhere been dwelt upon as an error, and beyond doubt it is a vicious quality when carried to excess as is the present fashion, particularly in modern journalism. The other extreme is reached, however, by the purist, who holds rigidly to words and phrases in native garb. It is analogous to the exclusion of any terms that may be of classical origin in favour of an almost fanatic clinging to Saxon words. Unquestionably snares abound in the temptingly large mouthful proffered by the Romance expression, and it is well to avoid cautiously an indulgence in its wares; but, on the other hand, a rigorous avoidance of a Romance term simply because it is Romance, though it might be the most appropriate, savours equally of pedantry. There are many occasions when an expression in English is not only inadequate but even lacking for the rendering of certain ideas.

FOREIGN WORDS

A large class of words exists which have been given ready hospitality, whereupon they have at once acquired a recognised position in the language. These are words which have come to us from every part of the world through our English love of exploration and travel, through our powers of colonisation and commerce. So many foreign elements already exist in the English tongue that it makes no fuss over the entry of additional strangers. Besides, these borrowings are essential, as in the vast majority of cases they are terms for certain things. Though from one aspect to be classed as foreign, these words, from another point of view, range outside a survey of "foreign words." They may, however, be glanced at from a distance, whence we note that none of them are italicised—that is, they are not labelled "alien." They are adopted and adapted without compromise of any kind. To select but some half a dozen of such borrowings, we have *bannock, edda, viking, grandee, siesta, binnacle, seraph, elixir, knapsack, caravan, squaw, tomahawk, kangeroo, trek, kopje.* It is of interest that these few random selections, which are of varying early or later periods of borrowing, embrace a vast area in the lands from which they come, since they represent such diverse tongues and lands as Celtic, Scandinavian, Spain and Portuguese, Hebrew and Arabic tongues, Holland and Persia, North America, Australia, and South Africa. Throughout the ages we find a perpetual series of such borrowings. They are inevitable, they are as indispensable as neologisms resulting from a new science, a new invention. A new war —as witness the South African one of quite recent date—opens up a country in a different aspect from what it wears in time of peace: new features of country are discovered, new methods of campaigning ensue, the enemy's language grows to a greater or less extent familiar, and sundry terms are imported into the home country's tongue, there to become naturalised. This type, then, of borrowing of foreign words, either in a modified form or in their original dress, is an endless cycle contemporaneous with race progress. It is idle for the purist to advocate that English terms, English translations, should be used in preference to the foreign word, since in the majority of instances in such borrowings as those just pointed out the object denoted is one that was hitherto unknown, and where a roundabout attempt might be made at conveying the idea in English, the result would almost certainly be clumsy and inelegant, as are many of the lengthy German designations of terms in themselves concise and easily assimilated. That English by its ready

absorption of so many foreign terms has, on the one hand, grown both richer and diversified is true, but on the other hand, it must be admitted that to some considerable extent it has lost a facility in word-composition in native dress that is retained by the German language to such a remarkable degree. In mentioning the many lands from which we have absorbed words, it must be remembered that they afford instances of words added to the common stock proportionately in inconsiderable numbers in comparison with the enormous influence of French from the Norman Conquest onwards, and Latin even in the Old English period, but more especially in the later strata of borrowings dated by the Renaissance, which brings Greek as well as Latin words in its train. After the conquest, military, legal, ecclesiastical, and indeed numerous words beyond these specialised spheres, swarmed into English through the medium of the French. French thus paved the way for the host of classical terms which flowed in later. The attempt to indicate the number of Latin and Greek words in English would be futile. Classicism in its advent was highly necessary for the expansion of the ideas of the medieval world. Later, too, the habit of imbibing words and phrases, particularly for scientific nomenclature, continued in high favour even when the modern mind inclined to leave classicism behind as a thing of the past.

The outcome is that, now that Latin comprises the main body of our literary language, while our everyday vocabulary, more especially that of the less educated, is of Old English stock. We are very accustomed to the fact of the Latin element in English, but perhaps we do not as readily recognise that a large number of words have not been Anglicised in the course of borrowing, but have been retained unaltered in their original Latin form, some indeed appearing in the ablative, accusative, or other cases. These words are so familiar to us that when we use them we have no consciousness that they are not English. The variety of their forms, as suggested above by the different cases, is a remarkable feature in their construction, pointing to the happy-go-lucky nature of their adoption into our foreign tongue. There is no hint of any stiff literary borrowings. Some of the more common of the words thus existing are: *item, interim, index, veto, premium, radius, memorandum, pauper, miser, innuendo, folio, quarto, alibi, odium, affidavit, recipe, complex, vacuum, via, stimulus, lucifer, vim, bonus, quorum, post-mortem, viva-voce.* Further, too, many abbreviations are direct Latin ones: £ s. d. (*libræ, solidi, denarii*), e.g. (*exempli gratia*), i.e. (*id est*), etc. (*et cetera*), P.M. (*post meridiem*), D.V. (*Deo volente*).

II. The enlargement of our vocabulary through the acquisition of foreign words may be traced to another type of borrowing, where, indeed, the words have become as much English as are the terms just quoted, but where we are not allowed wholly to flourish them as home-made in our unconscious ignorance (as we freely do with words of the first class), since by their appearance in italics, as well as by frequent conscientious attempts at the foreign pronunciation, we are reminded constantly that, in spite of their eminent usefulness and familiar faces, they are none the less aliens. Some of these, which ought to have long ago lost their foreign touch are: *distingué, négligé, tête-à-tête, ennui, au fait, gaucherie, status quo, naïve, à priori, au revoir, raison d'être*— to cite but a few. Numerous words and phrases, however, exist about which it would be difficult to decide whether they are really English yet or not, and opinions in placing them as English or foreign would differ greatly, since some standard writers use them as the one, while other standard writers use them as the other. Thus to exemplify, in how far are the words *bêtise, soupçon, déjeuner, alma mater* naturalised or not? A safe guide in the use of foreign words is only to indulge in them in English writing when they offer the most concise clear way of expression—indeed there is sometimes no possible English equivalent—or, again, if they are appropriate to the context owing to association or allusion.

Some instances may be given of the correct use of foreign words under their various headings:

(*a*) *No English Equivalent.*—Obviously when this is the case, the use of the foreign word is, as a rule, both permissible and inevitable. A reservation must be made, however, since it is admittedly possible on occasion for the English to give not perhaps the exact term or phrase, still a sufficiently skilful rendering that loses nothing by a probable slight perversion. Not infrequently a triumph is achieved by the manipulation of the native tongue where for the moment the foreign one would seem to claim precedence. It is also a brisk exercise in mental gymnastics. However, having thrown in a caution, it must be acknowledged that many words exist that no English, whether straightforward or roundabout, can give the sense with the exactly subtle shade of meaning that is essential. They may be words approaching the French, Latin, German, or Italian, or whatever the language happens to be, but they fail to

reproduce the indefinable something (to use a favourite Romanticist expression) that haloes the original.

Thus such a term as *faux pas* nestles in a niche of its own. The modern journalist is quick to realise this, and flourishes it with zest. "A *faux pas* on his part would have been hailed by either side with a chorus of 'I told you so'" (*The Bystander*). *Tactless step* or *blunder* fail to give the same meaning, fail possibly because they are instinctively felt to be too grave and momentous. *Faux pas* has the advantage of being an indefinite much or little. It is so common and so useful—so polite might almost be added—as to be hardly alien any longer. Its use as cited from a modern daily, weekly, or monthly might be carped at as hardly sufficient to guarantee its correctness. Unquestionably and unfortunately this is true, but its appropriateness is supported by numerous standard writers; and the example quoted above chances to be a singularly happy use of the expression, and where this is so it is well to give journalism the benefit of its achievement, in consideration of the fairly rich crop of errors reaped from its luckless pages and unkindly held up to criticism.

Abandon, virtuoso, caveat, sang froid, débris, ennui, sub rosa, are other words that may be classed with *faux pas* as essentially to be given in their native dress, without any attempt at rerobing or remodelling, whereby the original force and charm would vanish. Lockhart makes a good use of *virtuoso*, or rather the plural, in the following: "Such in truth as Scotland borrowed from France before Catherine de Medici brought in her Italian *virtuosi* to revolutionise the kitchen like the Court." The same writer elsewhere uses an expression that has an atmosphere peculiar to it which would vanish with an English version: "No doubt his London *reputation de salon* (which had by degrees risen to a high pitch, although he cared nothing for it) was not without its effect in Edinburgh."

Entente is another word which of recent years has made itself quite at home in the language, perhaps owing to its official air as much as to its more concise and braced idea in comparison with *a good understanding*.

Dénouement is a word that may be looked upon as anglicised, though it still from time to time appears in italics. In dramatic discussion its propriety is unquestioned, its presence is indispensable; further still, any translation of it is weak, because it misses just the right shade of meaning that lies in the word as it is—*dénouement*. It is well applied in the following: "But I felt, too, that whosesoever the fault, we had drifted into a ridiculous situation, and were like characters in one of those tiresome plays where misunderstandings are manufactured and so carefully sustained that the audience are too bored to wait for the *dénouement*. You can do that on the stage; but we wanted our *dénouement*" (Erskine Childers).

Bona fide likewise is a legitimate use of a foreign word:

"Yes, but is it likely they'll let us learn them by heart, if they're of such vital importance, even if we are thought to be *bona fide* yachtsmen?" (*ibid.*).

"The islands were evidently mere sandbanks, with a cluster of houses and a church on each, the only hint of animation in their desolate *ensemble* being the occasional word 'Bade-strand,' suggesting that they were visited in the summer months by a handful of townsfolk for the sea-bathing" (*ibid.*).

Many expressions are used correctly but inadvertently owing to their being gratuitous and affected. Unfortunately this is frequently the case in modern journalism, where it is evidently considered good form to have an article littered with italics, making a grand show of learnedness which in reality no one welcomes, and which certainly does not aid one whit in the acquiring of a good style. A further downward step is taken, however, when a foreign expression is used *in*correctly, and with some pregnant phrases, such as *cherchez la femme, cui bono,* or *esprit d'escalier*, this is not infrequently the case. In the section dealing with "Errors in Vocabulary" this danger has already been commented on in some detail. The first expression with which some writers dally fondly but unwisely is well used with slight sure stroke in a recent novel called *Success*, by Una Silberrad. The phrase appears in a conversation between members of an investigation committee concerning a supposed wrongdoer, and about whom they wish to ascertain all available details. He, the hero and suspect, has been seen with the heroine. "'Who and what is she?' someone queried, perhaps with a hazy recollection of *cherchez la femme*. 'Nothing—she need not be considered in the matter.'"

Again, the dignity of the essay as well as the peculiarly terse, appropriate expression in the following: "He said 'it fitted the taste of the audience like a glove.' This *ad captandum* merit was, however, by no means a recommendation of it according to the severe principles of the new school which reject rather than court popular opinion" (Hazlitt).

(*b*) *Use of Foreign Words to give Pointedness and Atmosphere.*—That is to say, when they are appropriate and therefore right

owing to association or allusion. This class embraces a large number of foreign words, from which we can only hope to select a handful to illustrate what graceful or forcible touches they may on occasion afford. In an article on a book terms may be very dexterously employed to make a point or to produce a certain desired atmosphere, or else merely because a definite atmosphere is already there, and their presence is therefore a material outcome rather than an intrusion. It is interesting to find the extremes of good and bad—or better, perhaps, of right and wrong—use of foreign words illustrated very fully in Dean Farrar's stories of schoolboy life. Too often there is a suggestion of affectation or an ostentatious display of learning, but then again the use of various terms is beyond criticism. For an instance: "'We've carried the day after all in spite of you.' "Yes—you've carried it *quocunque modo.*'" The object here is pointedness, and it is an object well achieved. Or again, in *St. Winifred's*, where Kenrick writes to Walter: "Lucky fellow, *you* know nothing of the *res angusta domi!*" The boys would certainly read that ode of Horace in which the phrase occurs in a school like St. Winifred's, and Latin pervaded school-life. The atmosphere is all that could be desired.

Comparable to this natural use of a Latin expression in *St. Winifred's* is an exclamation that falls from the lips of Thackeray's Esmond. Curiously enough there the reason of its use is expressly stated—a reason similar to that, no doubt, which induced the use of Kenrick's *res angusta domi*. It runs thus: "'*O Dea Certe*,' thought he, remembering the lines of the Æneas which Mr. Holt had taught him" (*Henry Esmond*).

In a novel also like Robert Louis Stevenson's *St. Ives*, where the hero is a Frenchman, numerous little phrases trip forth very satisfactorily—indeed we would miss them, for they are in moderation as essential factors in creating the necessary atmosphere, and hence style, as are the turns of speech giving the quaint English of the foreigner, which has a charm all its own. The words and phrases occurring in *St. Ives* are very judiciously chosen, no overcrowding, but on the contrary very natural in their appearance, for they have a way of popping out, as it were, involuntarily. Thus to open the book at random merely to quote a phrase and mark its appropriateness: "I popped up and down in the *calèche* like a shot on a hot shovel." "The landlord welcomed us on the *perron*." "There is doubtless some *finesse* of the English language that I do not understand,' said I." In all these instances it is the hero himself who is either thinking or speaking. The result is excellent. It is exactly as if his memory or his vocabulary failed him for the odd words that his native tongue was quick to supply. *Finesse*, indeed, is a word that need hardly be apologised for at all nowadays, so English has it become. It almost falls within section (*a*), for it is one of those words that cannot be translated without a distinct loss in its force and delicacy of meaning; for though the combination of the two qualities is not too common, *finesse* does combine both. To turn again to *The Riddle of the Sands*, Erskine Childers' novel, good examples are afforded of foreign phrases which are in keeping with the general tone and atmosphere of the book. It is true that foreign words and expressions abound very freely in this novel, and they could not all equally bear a searching criticism as to their necessity or suitability. But very many of them do here serve our purpose, which is to gain an appreciation of a judicious admixture of foreign terms which make for an increase in the strength and give acceptable touches to the individuality of a work. The story is told by one in the Foreign Office. At once we may grant him an unaffected interest in idioms of other lands—haphazard they are part of his thoughts as he recounts the story of his and others' experiences. To quote some sentences and then to comment on them: "My own people were at Aix for my father's gout; to join them was a *pis aller* whose banality was repellent." The structure of the sentence thus, with *pis aller* treated as a noun, is much more terse and well braced than a sentence with *go a step worse* or some such expression would have been. It gains, besides, an additional piquancy by the novelty of the turn of expression—a piquancy always desirable.

"Two deviations after that wretched prismatic compass—which I obtained in the end second-hand *faute de mieux*, near Victoria, in one of those showy shops which look like jewellers' and are really pawnbrokers'."

"Back, holding by the cable as a rusty clue from heaven to earth, up to that *bourgeois* little maiden's bows; back to breakfast, with an appetite not to be blunted by condensed milk and somewhat *passé* bread." How much more delightful is *passé* bread than *stale* bread would have been? *Bourgeois* may pass unquestioned for it gives an indescribable suggestion of the "little maiden" which no English word could so effectively achieve. Examples of another kind are afforded in this book which here and there may perhaps be looked upon as slightly over-italicised. This is the

case with words used that are so very English now as to allow the discarding of italics. Thus with *staccato* and *cul-de-sac*, such familiar old friends. "The Scheldt had a couple of pages very technical and *staccato* in style." Then a little later: "We pushed on till our path was barred by a big lagoon. . . .' It's a *cul-de-sac*,' he said. 'See that hump of sand it's making for, beyond?'" In the latter sentence it is not our Foreign Office young man who is speaking, but his friend, not particularly conversant with languages, but of course *cul-de-sac* is just as common and more elegant than *blind alley*. "In the barbarous days of a nation some *cultus* is formed or imported; altars are built, tithes are paid, priests ordained." The sentence itself transports us back to the beginning of a nation's formation and development. *Cultus* is at home in the atmosphere; moreover, *cultus* is *cultus*, and no word gives quite its meaning. It will not, of course, be confused with *culture*—a very different thing. "When born with good constitutions they make those eupeptic studying mills, the cast-iron men, the *dura ilia* whose powers of performance compare with ours as the steam-hammer with the music-box." *Dura ilia* makes a fine crescendo, and needs no comment.

Alma mater for *university* has been carped at in a recent criticism of much enlightenment on the subject of the place and worth of foreign words in English, but it can hardly be termed pretension when the word is used by one of the *alumni* of the Alma Mater. It means infinitely more than the colder term *university*, and is one that is of universal recognition, so that the question of sentiment can hardly be considered to enter where the expression is one grown familiar and unquestioned from habit. It is time, indeed, that it lost its foreign cloak, which in letterpress is its italics. *Alumnus* has hardly the same unstilted appearance, but on occasion its use is justifiable, as in Emerson's mention of the word in connection with Oxford men: "At the present day, too, it has the advantage of Oxford counting in its *alumni* a greater number of distinguished scholars."

In his charming collection of essays, entitled *Virginibus Puerisque*, Robert Louis Stevenson with light and delicate touch sprinkles on his way odds and ends of turns of expressions from other tongues that please by their appropriateness and amuse by their gentle insinuation. Some are out and-out strangers, others again are to a large extent naturalised, but almost invariably we feel instinctively that it is an artist hand that has introduced them, carelessly indeed presented them for our approval. A large part of their charm lies in that apparent carelessness—not too careless, may it be noted, to be on the other hand suggestive of a studied *insouciance*. "She must have known her *métier de femme* and have a fine touch for the affections." Or, again, an anglicised word: "Rousseau indeed made some account of penmanship, even made it a source of livelihood, when he copied out the 'Heloise' for *dilettante* ladies." An expression grown very familiar: "It would be well for all of the *genus irritabile* thus to add something of skilled labour to intangible brain-work." "A thousand things unpleasing went on in the *clairoscuro* of a life that you shrank from too particularly realising."

It is a grave error for an expression used to be reproach to the reader's ignorance, having due regard for the standard attained by the average reader. Thus to indulge in foreign terms of any language whatever, which float, as it were, above the head, meaning thereby the intelligence of the reader, is as bad taste as to trot forth far-fetched quotations which do not win admiration, but, on the contrary, miss the mark by apparent irrelevancy and annoy by their suggestion of intrusive learnedness. Granting, however, that many precautions are necessary, still it is undoubtedly the case that essay-form of writing is of the kind the most suitable perhaps for embodying the alien and making it flow smoothly with the native stream. The citations which follow have been chosen from essays of Emerson, where each expression for which they have been selected may be considered as singularly in keeping both with the subject-matter and with the general form—that is to say, of course, with the style—of the writing. They are dexterous touches, probably unconsciously so. "This trait of gloom has been fixed on them by French travellers who, from Froissart, Voltaire, Le Sage, Mirabeau, down to the lively journalists of the *feuilletons*, have spent their wit on the solemnity of their neighbours." *Feuilletons* in connection with French journalists has marked appropriateness. "*L'art de bien dire* is but a drawing-room accomplishment unless it be pressed into the service of truth." None of these expressions can be considered far-fetched, but the sentences would lose in flavour and subtlety were they eliminated. Compare also the pregnant *montibus aviis* in the following: "No art, to use the daring phrase of ——, can successfully 'compete with life'; and the art that seeks to do so is condemned to perish *montibus aviis*."

In an appreciation of Edward FitzGerald

that appeared of late a happy use is made of an expression that would only suffer sad mutilation if subjected to translation; the theme is that of the poet's power in a quality that is closely bound up with an insight into the very term used to describe it. The sentence runs thus: "He had too a marvellous sense of pathos; not the superficial pathos which depends upon accidents, but the pathos which has its root in the *lacrimæ rerum*." In a critique (by R. L. Stevenson in some one of his essays) of a book of Henry James the expression *scène à faire*, that usually calls for dubious use, is made to do effective service. A test of a questionable term is often to try and use another expression in its stead; if it is good and perfectly apropos, then it will not stand well to be replaced. "Even in the heroine the working of the passion is suppressed; and the great struggle, the true tragedy, the *scène à faire*, passes unseen behind the panels of a locked door."

Finally, these which follow may be regarded as essentially in place. "Our own dinghy was just rounding up alongside, Davies sculling in the bows, facing him in the stern a young girl in a grey Tam-o'-Shanter, loose waterproof jacket, and dark serge skirt, the latter, to be frigidly accurate, disclosing a pair of workmanlike rubber boots, which, *mutatis mutandis*, were very like those Davies was wearing." In view especially of his being "frigidly accurate" the *mutatis mutandis* is distinctly essential, and the briefest possible way of expressing the necessary distinction. As a lawyer it is who speaks, the somewhat pompous mouthful may stand undisputed: "*Forsitan et haec olim*—that Rowley of yours seems a goodhearted lad."

These miscellaneous quotations defend the foreign expressions they include because of their eminent suitability as appropriate from the person represented as speaking or thinking them. In a similar way it would be worse than pointless to criticise adversely foreign terms and phrases in books of the nature of *The Caravaners, Fraulein Schmidt and Mr. Anstruther*, or any such that deal with the people, life, and outlook of another nation. A chance expression here and there gives savour by inducing the right touch of atmosphere. Thus in *Travels with a Donkey* how much more racily runs the passage because of its French sentence, so natural and so intelligible to the most illiterate, from the lips of the astonished peasant of the Pyrenean district: "Then, he supposed, we had come far. I told him we had but newly left Monastier. '*Et vous marchez comme ça!*' cried he; and throwing back his head he laughed long and heartily." A little further on there is a delightfully facetious touch which no attempt at translation would convey. It is the use of *Deus ex machina*: "My *Deus ex machina*, before he left me, supplied some excellent, if inhumane advice." The peasant who counsels (in an hour of extremity) how to treat a stubborn and lazy donkey (most donkeys are both) is thus worthily dignified into a *deus ex machina*. It is curious to note Stevenson's use of the same expression in a piece of writing that in its type admits readily of foreign words because of its more elevated style. It appears in one of those admirable little passages in *Memories and Portraits*. "Passion is the be-all and the end-all, the plot and the solution, the protagonist and the *deus ex machina* in one." This leads to the statement that essay style has a level of dignity of its own, which allows of many freedoms in the use of language which are denied to writing of a lighter character. This is very understandable for, generally speaking, the class of reader of the essay differs from the class of reader of the novel. The essay-reader is quite often the novel-reader too, but it does not follow so readily that the novel-reader is also the essay-reader.

One further point may be noted where the foreign expression may be regarded as rightly used:

(*c*) *Desire to avoid the Directness of the English.*—It may be questioned whether this should be urged as an argument for the right use of a foreign word. But indubitably a foreign expression is often resorted to from a natural reluctance to use our blunter English, and this feeling is often to be regarded as the justification for the term used. Thus *embonpoint* is an example of this.

Aide toi et ciel t'aidera is another, though of a different kind.

These illustrations may serve to show that foreign words are a weighty and indispensable adjunct in the enlargement of vocabulary. It is a branch, indeed, that calls for judicious selection and careful usage; but once these precautions are taken, it forms an invaluable aid to the legitimate and desirable enrichment of our word-store.

ARCHAISM

1. General Principles in Use of Archaism

We are not much tempted to sprinkle our conversation with the mildest archaisms in these days where it is a criminal charge to be old-fashioned. Affectation is not absent for long in the varying phases of language.

It may disappear for a brief period, but usually it will be found to have been merely lurking ready to saunter forth and peak and preen upon occasion—or, indeed, on no occasion. Archaism, then, is as affected, because wanting in propriety, as is an indulgence in bombast and all the newest coinages or presumable spicy flavourings from another tongue. Regrettable as the disuse may be, the *methinks* and *it irks me, I trow* or *I bethought me,* ring out as rusty and in ill-keeping with the modern—in many cases all too prosaic—turn of phrase. Where archaic expressions still survive in speech they are now mere provincialisms, and hence cannot be encouraged, since they are not comprised under the heading of Standard English. These same provincialisms are often quaint and tempting, but they are rightly forbidden fruit, for no one wishes to be stamped as provincial in his talk and ideas. Though, then, there are instances in the spoken tongue that call for comment, the use of archaic language, in the main, will apply to its place in literature where it has its right and its wrong use, its positive and its negative values.

The negative values of archaism are many, but call for no discussion here, where the *merits* of the obsolete are to be brought to the fore, its method of supplying the vocabulary of the recent writer with varied expressions from the past. The archaism stands at the opposite pole to the neologism, and in these days of extreme up-to-dateness it may for the moment seem that the honour of being the larger word-contributor belongs to the neologism. In reality such a proposition would be hard to prove. Perhaps in actual conversation, where the obsolete is almost entirely to be considered a negligible item, the laurels would go to the constant coinages which find their way there; but in written—that is literary—English it is not a little surprising to find what a large field is occupied by what we may term *Appropriate Archaism.*

Appropriate archaism is that which is used for the purpose of imparting a sense of antiquity or distance. Hence it is deliberate and with the object of stepping back into the life of a past age, therefore in a work that aims at portraying such, an archaic vocabulary may be very effective. A good book has a peculiar atmosphere which is often the secret of its success—atmosphere is a much-abused term, one which of late years has become such a favourite that it is apt to offer a hackneyed appearance. We hear about the atmosphere, inspired or prosaic, of this or that person, this or that thing, till we are satiated, but unfortunately atmosphere is the term that comes inevitably here. Where the charm is to be aroused from its archaic tone, care must be taken in the sketching of the archaic lines to avoid any suggestion of crudity.

Thackeray's *Esmond* is an instance of a master skill in the use of archaism. It is a novel not only of the days of Queen Anne, but in the language which Addison might have written. There is something evasive in the charm of the style of *Esmond.* There is nothing glaringly archaic. The effect seems to have been produced rather by avoiding obvious modernisms, by writing *'tis* for *it is,* and by a naturally restrained and dignified expression garnished with a few obsolete turns of phrase. The subtlety of the archaism transports us unerringly into the atmosphere of a bygone age, so that we see with unsurpassed vividness the comings and goings, life in its breadth and in its detail, of a great people. We find, again, the delight of archaic touches in Lamb, in his *Essays of Elia.* Perhaps with no other author is his style more essentially one with his individuality. His love of old quaint phrases instilled in him a desire to imitate them. His archaism is delicate and, as it were, unconsciously introduced. Where it slips into an essay, as "Mrs. Battle's Opinion of Whist" or "The Old Benchers of the Inner Temple," its appropriateness defends its presence; it is the expression, moreover, from one who had "the very soul of an antiquarian." The following extracts will help to suggest that peculiar archaism which is more a tendency that anything very clearly defined:

(*a*) A description of Mrs. Battle: "She was none of your lukewarm gamesters, your half-and-half players, who have no objection to take a hand, if you want one to make up a rubber; who affirm that they have no pleasure in winning; that they like to win one game and lose another; that they can wile away an hour very agreeably at a card-table, but are indifferent whether they play or no; and will desire an adversary who has slipped a wrong card, to take it up and play another. . . . Sarah Battle was none of that breed. She detested them as I do, from her heart and soul; and would not, save upon a striking emergency, seat herself at the same table with them. She loved a thorough-paced partner, a determined enemy. She took, and gave no concessions. She hated favours. She never made a revoke or ever passed it over in her adversary without exacting the utmost forfeiture. She fought a good fight; cut and thrust. She held not her good sword (her cards) 'like a dancer.' She sat bolt upright; and neither showed you her cards, nor desired to see yours."

(*b*) One of the old Benchers: "I knew this Lovel. He was a man of an incorrigible and losing honesty. A good fellow withal and 'would strike.' In the cause of the oppressed he never considered inequalities or calculated the number of his opponents. He once wrested a sword out of the hand of a man of quality that had drawn upon him; and pommelled him severely with the hilt of it. The swordsman had offered insult to a female—an occasion upon which no odds against him could have prevented the interference of Lovel. He would stand next day bareheaded to the same person, modestly to excuse his interference—for L. never forgot rank, where something better was not concerned. L. was the liveliest little fellow breathing, had a face as gay as Garrick's, whom he was said greatly to resemble (I have a portrait of him which confirms it), possessed a fine turn for humorous poetry—next to Swift and Prior—moulded heads in clay or plaster of Paris to admiration, by the dint of natural genius merely; turned cribbage-boards and such small cabinet toys to perfection; took a hand at quadrille or bowls with equal facility; made punch better than any man of his degree in England; had the merriest quips and conceits, and was altogether as brimful of rogueries and inventions as you could desire. He was a brother of the angle, moreover, and just such a free, hearty, honest companion as Mr. Izaak Walton would have chosen to go afishing with. I saw him in his old age and the decay of his faculties, palsy-smitten, in the last sad stage of human weakness—'a remnant most forlorn of what he was'—yet even then his eye would light up upon the mention of his favourite Garrick."

The completeness of the picture asks pardon for the length of the quotation!

Many authors have thus enriched their vocabulary by the preservation of gleanings from the past. What vigour of local colouring judicious touches of archaic phraseology may impart to a work! In Kingsley's *Westward Ho!* obsolete expressions and turns of phrase, where warily employed, produce the happiest of results.

"My old man is snoring sound *abed*, and there's no other sound ever sets foot here o' nights, except it *be* the mermaids now and then" (*Westward Ho!*).

The use of *be* here has, and ought *not* to have, the old-world ring. The gradual loss of the subjunctive in English is much to be deplored. There are even advocates for its disuse, those who pronounce it to be pedantic and valueless. But, on the contrary, its value cannot thus be "pedantically" negatived, since the gain in subtle shades of expression and fine distinctions is obvious and indispensable unless both accuracy and beauty are to be sacrificed.

"'I really think you are out of your mind, Captain Raleigh, at times.' 'I wish I *were;* for it is a troublesome, hungry, windy mind as man was ever cursed *withal.*'"

Two passages of greater length from this same book of stirring times will illustrate sufficiently the slight devices by which Kingsley suggests through the medium of speech the picture of heroes of the past. Raleigh is speaking:

"Slander? Tut—I *do but give* the world a fair challenge and tell it, 'There—you know the worst of me: come on and try a fall, for either you or I must down.' Slander? Ask Leigh here . . . whether I am not as vain as a peacock, as selfish as a fox, as imperious as a *bona-roba*, and ready to make a cat's paw of him or any man, if there *be* a chestnut in the fire; and yet the poor fool cannot help loving me and *running of* my errands, and taking my schemes and dreams for gospel; and *verily* believes now, I think, that I shall be the man in the moon some day, and he my big dog."

"*Hearken* to him, Edmund! . . . *Go to*, lad! Slander thy equals, envy thy betters, pray for an eye which sees spots in every sun, and for a vulture's nose to scent carrion in every rose-bed. If thy friend *win* a battle, show that he has needlessly thrown away his men. . . ."

The passages have been chosen for their restrained archaic touches. The impression left on the reader's mind speaks to their appropriateness. A supply of prepositions and adverbs in their old form is a minor yet interesting detail—*whereat, whereon, therefrom, thereat, thereby, hereabouts*—or, again, such expressions as *to fat him; beshrew me; yea, marry; Easterling.*

A more modern work that illustrates with singular beauty the power of the archaic in language to aid intrinsically in the creation of the peculiar atmosphere required is George MacDonald's *Phantastes: A Faerie Romance*, a strange book and a beautiful one. The language, or perhaps it is better to say the expression, is worthy of the ideas. The fantastic nature of the work would have caused any other style of expression to seem incongruous. "I could have *ill endured* the day before to be called boy." "She soothed me *right gently*." "But I needs must go closer." "At night *ere* I fall asleep." "*Yea*, I would cease to be." "And *anon* through the woods crowded down to the very lip of the water." "*Cometh* white-robed sorrow, stooping and wan, and

flingeth wide the doors she may not enter." "Well struck! well *withstood*, my hero." "'Thou are right,' returned the noble man." "It were hard, indeed, not to have some love in return for such a gift as he hath given thee." "'Will you not dismount and *rest you*, Sir Knight?' said the peasant."

Archaism in poetry is a factor of frequent occurrence, and is often very effectively used. Particularly in ballads it has proved a valuable asset by its possibilities of hinting at the past and the far-away, of instilling, indeed, an impression of the unreal and the weird. Thus in *The Ancient Mariner*, in the prose summary which accompanies and illustrates it, as well as in the actual verse, Coleridge by his distinct archaic drapery heightens the sense of the uncanny, strengthens the realism of the old mariner's shuddering tale. Thus run some few extracts from the prose summary: "The shipmates in their sore distress would fain throw the whole guilt on the ancient mariner; in sign whereof they hang the dead seabird round his neck." A sign appears afar off. "At its nearer approach it seemeth him to be a ship; and at a dear ransom he freeth his speech from the bonds of thirst." His shipmates died, and he lives on alone. "In his loneliness and fixedness he yearneth towards the journeying moon and the stars that still sojourn, yet still move onward; and everywhere the blue sky belongs to them, and is their appointed rest, and their native country and own natural homes, which they enter unannounced, as lords that are certainly expected, and yet there is a silent joy at their arrival." With a simple, direct beauty, the quaint annotation tranquilly moves on, a foil to the swift motion of metre of the verse, which has a curious variation in melody as it gives forth its unearthly tale. The archaism of the poetry is even more marked:

"'There was a ship,' *quoth* he."

"'Hold off! unhand me, greybeard *loon!*'
Eftsoons his hand *dropt* he."

"A speck, a mist, a shape *I wist!*"

"*Gramercy!* they for joy did grin."

"The naked hull alongside came,
And the *twain* were casting dice."

"From the stars the dew did drip—
Till *clombe* about the eastern bar
The horned moon, with one bright star
Within the *nether* tip."

"I looked to Heaven, and tried to pray,
But or ever a prayer had gusht."

"The *silly* buckets on the deck."

"My garments all were *dank*,
Sure I had *drunken* in my dreams."

Taking such lines as the above at random seems sadly like mutilation of a wonderful poem, but they will serve to illustrate the right use of archaism where the object of the poet is to produce the feeling for the distant, and in this case of the supernatural. The vivid realism coupled with the mystical is one of the traits that have placed *The Ancient Mariner* in a niche by itself, and this realism springs largely from the personality of the strange old man. His speech is part of him, for it is permeated with the expression of the past, even as the reader instinctively places him in the days that have long gone by.

In both Spenser and William Morris we likewise find a longing for the obsolete. There is a deliberate artificiality in the language of each. Spenser's work in style and subject is deeply tinged with unreality. Further, he went to an extreme, for he used not only disused words, but words and, less excusably, grammatical forms which have no precedent. Still the beauty, exotic beauty be it, of the descriptions in the *Faëry Queen* often gains greatly from the old-world expression and spelling. In a hardly definable way they add to the impression of luxuriance of colour and splendour of imagery — outstanding characteristics of Spenser's work. In these three stanzas descriptive of Mammon, that intricate wealth of ornament peculiar to Spenser is fully revealed, as well as his elaborate archaism, which indeed needs fairly full annotations:

"At last he came into a gloomy shade,
Covered with boughs and shrubs from heaven's light,
Whereas he sitting found in secret shade
An uncouth, salvage, and uncivil wight,
Of griesly hew and foul unfavoured sight;
His face with smoke was tand and eies were bleard,
His head and beard with sout were ill bedight,
His cole-blacke hands did seeme to have ben seard
In smythes fire-spitting forge, and nayles like clawes appeared.

"His yron cote, all overgrown with rust,
Was underneath enveloped with gold;
Whose glistening glosse, darkened with filthy dust,
Well yet appeared to have beene of old
A worke of rich entayle[1] and curious mould,
Woven with antickes and wyld ymagery;

[1] Carving.

And in his lap a mass of coyne he told,
And turned upside downe, to feede his eye
And covetous desire with his huge treasury.

" And round about him lay on every side
Great heapes of gold that never could be spent;
Of which some were rude oure,[1] not purifide
Of Mulcibers devouring element;
Some others were new driven and distent[2]
Into great Ingowes[3] and to wedges square;
Some in round plates, withouten moniment;
But most were stampt, and in their metal base
The antique shapes of kings and kesars straunge and rare."

The archaism of Morris has been condemned in a recent review as being of negative value, and as increasing the tediousness and unreality of his poems. But Morris did not live in a real world. His mind dwelt in the past, his themes were of the past, his poetry is imbued with the spirit of the past. His archaism is not so exaggerated as to be difficult of comprehension; it works into the " tapestry effect " of his conceptions. To justify its existence we have but to feel it is intrinsically a part of the whole. The poetry and subject-matter of " The Earthly Paradise " have a vocabulary and turn of expression fully in keeping with their general characteristics. Even more so the old sagas are not made incongruous by the presence of Morris's archaism. Indeed we have come to feel that it is an inevitable element in the peculiar swing and grace of Morris' style. Take the passage beginning: " There was a dwelling of kings ere the world was waxen old." How well adapted to its theme is the stately old-fashioned phraseology!

Robert Louis Stevenson in several of his works has shown himself a master in the use of judicious archaism. The two most successful achievements in this line are his *Treasure Island* and *The Master of Ballantrae*. The touches are very skilful, largely owing, it is possible, to their restraint.

The ethical dative is a minor but tempting factor, as is also the use of a lost reflexive, in the creation of an archaic note to a book. In *The Master of Ballantrae* such little details are made to serve good purpose, and are of frequent occurrence: " He bethought himself," " He betook himself," " If that likes you not," " unhandsomely." George Borrow is another writer who has a hankering after the archaic, which is quite in place in such a book as *Lavengro* or *Romany Rye*, where the rambling style suits the rambling incidents with their conglomeration of happenings and reflections. The gipsy world is so little akin to what might be termed in contrast the everyday world, that the discarding of modern expressions, or rather the introduction of old-time phrases, do not in any way mar or detract from the writing. Such a turn of expression as the following is far from being uncommon: " And after a while *I sat me down* at the foot of the oak" (*Lavengro*). Or, again, in De Quincey we find: " Furthermore *paint me* a good fire, *paint me* a lovely young woman sitting at the table."

[1] Ore. [2] Hammered out. [3] Ingots.

2. Types of Archaism

A. *Of Expression*

Right Use.—For grammatical precision where doubt, contingency, and hypothesis are clearly expressed, the subjunctive mood should be retained. This so-termed archaic use is necessary as affording a more subtle shade of expression, as well as a more correct. Some philologists have condemned what they term a " survival " as being out of place and, indeed, more emphatically incorrect in modern English. But if the subjunctive mood were to be done away with (this is merely a supposition, as *were* denotes), the loss would be great, so that the substitution of the indicative mood, a practice indeed sadly on the increase, is not to be encouraged. Where a wish, condition, or hypothesis is expressed, the use of the subjunctive has a supreme touch quite lacking in the indicative mood.

(*a*) *Expressing a Wish.*—" I only wish she *were* as serious as her brother, something might be done." " Far *be* it from me to wish any of the culprits evil."

(*b*) *Expressing a Condition or Hypothesis.*—" If I *were* you." " If he *were* not such a coward, it would be different." " If the catastrophe *were* to happen, ruin would be inevitable, I fear." Or, again, with the omission of *if*, the subjunctive still holds good: " Were I such a person as you seem to believe, you would despise me." " It *were* better here not to put 'if' at all" (Masson). " *Come what* will, I will hazard it." To substitute *was* or *would be* for *were* in any of the above sentences would mean loss in vigour as well as in accuracy of statement, as has already been strongly urged.

The preterite subjunctive is found in an idiom which many purists wish to declare obsolete and to be condemned. Yet it is to be found in some of our best writers. It has been pointed out that *had* is used

in the sense of *regard* in the phrase " I *had as lief* remain as go away "—*i.e.* " I should regard it as pleasant to go as to remain." *Had rather* is similarly found. The idiom is not an error, as some writers have stated it to be. *Cf.* " You had better not go out." This is grammatical, whereas " You would better not go out " is not.

The use in a certain way of *prepositions* has with equal inappropriateness been condemned. The modern tendency throws the preposition at the end of the sentence, while in reality, both for dignity of phrase and for accuracy, the more obsolete construction is to be preferred. The following will exemplify:

" The shell *wherewith*, or *with which*, he helped to slay her." This is much better than " The shell he helped to slay her with." Or, again, " He reached the goal he had been *aiming at* " is not so good as " He reached the goal *at which* he had been aiming." A page of any modern newspaper, journal, or book even will furnish numerous examples of the way prepositions are allowed to tail in aimlessly at the end of sentences. Such sentences have a weak look; they need bracing, and there is a suggestion of want of compactness. It is the other extreme to aim at a Ciceronian sonorous ending always, perhaps, but this letting loose of prepositions is even as deplorable. The four following quotations are taken from pages opened up at haphazard, but they will serve to illustrate the spreading tendency:

" It merely shows that they have been among the necessarily limited number chosen to collect instances *from*." (Preface to *The King's English*.)

" ' The Song of the Drainer,' which only the inexorable want of space prevents the quotation of." (*The Bookman*.)

" And those last are the things that men fight to the death for." (*The Bystander*.)

" He thought the matter over that night and next day, and finally agreed that part of the programme could with advantage be dispensed *with*." (*Review of Reviews*.)

B. *Of Words*

Right Use.—An Old English word often has a better claim for usage, even as a word of Old English formation has, than the equivalent foreign derivative. The native word will be found to have, as a rule, the more intimate feeling. Compare *homely* for *domestic* (in certain senses), *folk-lore* for *popular mythology*, *forefathers* for *ancestors*, *dwelling* for *domicile*, *tools* for *implements*, *chew* for *masticate*, *stead* for *place* (compare " to stand in good stead "), and thus they might be multiplied many times. Some of these words have already a distinctly archaic tinge, but they should not, all the same, be relegated to the past, in consideration of their still vital force. It must be noticed, however, that words that may be slightly archaic or " popular " in one man's vocabulary may not be so in another man's. That is why it is well to preserve in many cases the " popular " as opposed to the " learned " word. Frequently, too, they exist side by side.

Spelling

Apart from expression, the actual *spelling* of a word may, by its obsolete character, prove very effective, and thus justify its existence. Thus in Keats's *Ode to a Nightingale*, the old spelling of *faery* strikes a note of distance that would otherwise have been absent. In the ballad also of *La Belle Dame sans Merci*, a ballad that seems to be of a far-away, a stranger world, that same spelling *faery* is peculiarly appropriate.

" I met a lady in the meads,
Full beautiful—a *faery's* child.
Her hair was long, her foot was light,
And her eyes were wild.

" I set her on my pacing steed,
And nothing else saw all day long,
For sidelong would she sit and sing
A faery's song."

Or, again, from *The Eve of St. Agnes*, with its touches of mystery:

" Hush! 'tis an elfin storm from *faeryland*,
Of haggard seeming, but a boon indeed:
Arise, arise! the morning is at hand,
The bloated wassailers will never heed."

It is to be noticed how this old spelling is, as it were, becoming fashionable again. In modern poetry it is found with much frequency, and in recent novels and books of romance also.

Thus in *Success*, one of the last works of Una Silberrad, the passage occurs: " Principally he wrote of the last, it was the realm of *faerie* to him, the dreamworld wherein the artist-souled, even mathematical and machine artists comfort themselves for the hardness of the way."

This illustration of the use of " faery " might be similarly exemplified many times with other words. To affect the archaic where it is out of keeping with the style evoked by the theme, is an error into which a writer not uncommonly falls. Used with restraint and a due sense of propriety it may, on the contrary, give just the shade of distinction that gives tone to a composition. Thus, as instances, the old form

of *sate* for *sat*, of *sware* for *swore*, of *strown* for *strewn*, of *chaunt* for *chant*:

"She *sate* by the pillar, we saw her clear"; "The youngest *sate* on her knee" (Matthew Arnold).

"He *sware* by the holy rood"; "But Leofric, the high festival is *strown* by the servant of God upon the heart of man" (Walter Savage Landor).

"There is a *chaunt* in the recitation both of Coleridge and Wordsworth which acts as a spell upon the hearer and disarms the judgment."

Perhaps Ben Jonson's advice in regard to the choice of words, in especial with a view to archaic expressions, may not unappropriately be here quoted. It is really a caution against indulgence in two extremes—the obsolete on the one hand, neologisms on the other. "We must not be too frequent with the mint, every day coining, nor fetch words from the extreme and utmost ages. Words borrowed from antiquity do lend a majesty to style, and are not without their delight sometimes. For they have the authority of years, and out of their intermission do win to themselves a kind of grace-like newness. But the eldest of the *present*, and newest of the *past* language is best." This bears out the plea that only under exceptional circumstances is the archaic advisable or successful, but these circumstances do occur, and when they do they demand, as an adornment, and necessity even, the trapping of ancient texture. In literature, too, as a whole, it will probably be found that poetry, rather than prose, lends itself to the happiest touches of the obsolete, since, in poetry, the anachronism in word or phraseology may slip in without censure under the cloak that shelters much—the cloak which may be called Diction or, perhaps, Poetic license.

Neologism, with Subsections on the Hybrid-Neologism and Suffixes

It has been shown how archaic elements in the vocabulary tend very often to keep it rich by preserving gems from the past. In quite the opposite camp, yet not seldom effecting the same result, is to be placed the neologism. It spells development. It is inevitable wherever a nation, and consequently its language, is in a state of progress. The gap from the past to the future is bridged by neologisms. In all ages they have been attacked by purists—the attack is legitimate and, in the main, not to be deprecated. It serves to reveal the merits of the word. Time is usually the surest test of the fitness and advisability of the coined word to survive. Of course, as has elsewhere been pointed out in some detail, in many instances neologisms are unpardonable errors in vocabulary, and it is distinctly dangerous to harbour them, but regarding this latter aspect as the negative side, it is desirous here to emphasize the positive side, the enrichment of vocabulary, the impetus to its expanding and flexible qualities due to the presence of the neologism. Its introduction to the language may be forcible, insinuating, or unconsciously taken for granted. Its continued presence depends upon how far it is admitted into common currency. A coined word regarded at first askance may end by receiving a cordial adoption, while, on the other hand, a word that on its first arrival gives promise of becoming prime favourite vanishes mysteriously, pines to death from a blighting neglect. A coined word thus makes its début to a very fickle public, and as often as not has a hard fight to preserve its existence. Once, however, having established its reputation, its cares are then all over. The class of neologism, which may be said to be received without any effort on its part, is that which owes its birth to science. Terms and words that are strictly scientific must be accepted without criticism, since scientific men have the right to invent names for their discoveries. Thus the advance of any art or science whatever, brings in its train new words, since world-progress is signified by the development of the arts and sciences. What is new demands a new name. A moment's consideration will show what numerous terms exist which have not only become common, but in many cases been first created within recent years. Some such are: *æsthetics, musement, anthropology, perseverance, psychophysical, telepathy, appendicitis, motor, aeroplane, biplane.*

In spite of no welcome being extended by the literary and scholastic to many neologisms, their fitness to remain is proved by most speakers realising that they fill a gap in the language. It is interesting to recall Swift's virulent attack on certain words, new in his day, and according to his denunciation of them, worthless coinages, which are now tinged with no suspicion of a new garb, so at home are they, and indeed indispensable in the mother-tongue. *Speculation, ambassador, operation, battalion, communication*, are some of those then neologisms which found so little favour with the Dean that he urged their expulsion.

Many new technical words introduced into the language become popular because they are daily in evidence. *Photograph, telegram, telephone, phonograph, gramaphone*, are instances of this. British partiality also for

the short word, is shown in the form *wire*, which is being rapidly adopted in writing as well as in speech. This is an instance really of a neologism owing its appearance and acceptance to convenience. This leads us, therefore, into a different group, which may be classified thus:

Neologisms arising from Convenience.—A multitude of words exist that men have coined for their convenience, either as *nonce-words*—that is, words which are created to answer the need of the moment—or else they are for the purpose of expressing a new idea which may or may not be accepted in common usage. Motives for these new formations are various, and not always praiseworthy ones. They amount, in fact, to being individualisms. Good and forcible writers experiment, as is their due, with language, but whether successfully or not, can only be tested by time. Most authors of note would afford examples of such individualisms—Mrs. Humphrey Ward's *punctilium*, R. L. Stevenson's *burglarious*, Lytton's *viparious*, Tennyson's *andrometer*, Carlyle's *dandiacal* belong to this class.

Advertisement English and tradespeople nowadays provide an endless succession of coinages to designate new articles of merchandise. *Sound* seems to play a large part, indeed the principal part, in the majority of this kind of coinage. *Nutter* is thus the name given to the food article that is really *nut and butter*—a telling abbreviated form is thus made. Such a combination formed by the first part of one word added to the last part of another, is of growing frequency. Compare, on the London tubes, the *Bakerloo* line, which is the neat expression for *Baker* Street and *Waterloo* lines. Advertisement coinages, as a rule, have but a short life, though there are, of course, exceptions where the word has flourished and passed into general use. *Kodak* and *bovril* are instances of successful survivals. The former exemplifies the type where the letters seem to have been chosen arbitrarily, but where, indeed, the sharp clicking sound of the pronunciation is very effective. In *bovril*, however, we have a word of a different type. The intention here would appear to produce a word bearing a slight likeness to some other word which may familiarise and impress the buyer with its name. Thus *bovril* is really *bos* and *vril*, and similarly *vinolia* is *vinum* and *oleum*; *antexema* is *ante* and *eczema*, *wincarnis* is *wine* and *caro*.

Quite recently absurd names for shops are of constant occurrence, sound here again being evidently the dominant factor in the coinage. Thus a bootshop will flourish the name of *Waukeeze*, which, of course, resolves itself into the admonition to *walk easy*. Also *Phitwell* on another shoe-shop is simply *fit well*. Such coinages consciously or not, are of a facetious nature and doomed to timely ends.

Hybrid-Neologisms.—Another common method of creating a new word is by forming a verb or other part of speech from a noun or adjective by adding a suffix. Such suffixes are numerous, and among the most common are to be found, -ize, -ite, -ist, and -ism. To *archaize* is an expression that has appeared lately, and also the noun *archaizer*. Thus in Greenough and Kittredge runs the sentence, "Spenser, the most distinguished of all our *archaizers*." How appropriate, too, is Meredith's use of woman and -ize, "he *womanized* his language."

The suffix -ite must be admitted to have a slightly uncouth look, but frequently in conversation and sometimes in writing it is to be found. *Hallite*, *hostelite*, are terms in accepted use, among the student class at least, for the dweller in a hall or hostel. *K.O.B.-ite*, the adherent of a worker in the Knowledge Organisation Bureaus. Proper names are sometimes thus converted by the same suffix: *Irvingite*, *Ruskinite*. The suffix chosen seems to have its basis in assonance—thus *Wordsworthian*, *Johnsonian*, but *Carlylese*, *Shavian*, *Bonapartist*, *Shakespearean*, *Swinburnism*.

-ist is an ending which has produced a whole series of new words. Among those of general acceptance which may be mentioned are *futurist*, *ocultist*, *copyist*, *purist*, *socialist*, *phrenologist*, *individualist*, *intellectualist*, *sociologist*, *pluralist*. It is curious to note how *scientist* is now an indispensable term in spite of, comparatively recently, having been stigmatised as "an ignoble Americanism," "a cheap and vulgar product of transatlantic slang." -ist effectively creating the name for the agent, -ism does duty very frequently, in the same way, for forming the abstract noun. *Individualism*, *purism*, *spiritism*, *feminism*.

Countless more suffixes exist, and side by side with them as many prefixes, which likewise serve for word composition in the enlargement of vocabulary. The term *hybrid-neologism* may find little favour as applied to the above, which, strictly speaking, should perhaps be placed in a separate section to be called "Prefix and suffix in the enlargement of vocabulary." But though not a true neologism, a coinage of this type may not inappropriately be termed a hybrid-neologism, since to that in essence it really amounts.

It would be beyond the scope of this article to give a detailed list of prefixes and suffixes with examples which are even of the most everyday occurrence in English.

Any good grammar on the composition of the language will supply lists in detail. It is, however, essential that some slight survey be given, since the part played by affixes (*i.e.* prefix and suffix) in vocabulary-making is one of vital importance.

Enlargement by Prefix and Suffix

The effect of the *prefix* is to change the meaning of the word: thus the difference of meaning between *do* and *undo*, *succeed* and *proceed*, *allusion* and *illusion*, *prescription* and *proscription*, and so on to a myriad of enumerations. On the other hand, the use of the *suffix* is to alter the function of words —that is, they may transform a word into quite another part of speech, into a noun, adjective, verb, or adverb. Thus by change of suffix how many different meanings arise from the transformed stem *thick—to thicken*, *thickness*, *thickly*—as it becomes respectively a verb, a noun, an adverb.

A large proportion of the English vocabulary are borrowings from foreign words, and in like manner the affixes have to a large extent foreign sources. The sources are three:

I. Teutonic, which, embracing as it does Anglo-Saxon forms, stands out as the least alien type.

II. Romantic, which covers Latin, French, and Italian suffixes.

III. Greek, which comes through French and Latin as well as directly.

Instances given alphabetically of each class of affix will be here given to exemplify some of its possibilities as a factor in word-composition.

A. *The Prefix*

1. *Teutonic Group*

*A*bed, *a*loft, *a*stern, *a*float, *a*light, *a*do, *be*moan, *be*stir, *be*nighted, *benightmared* (Keats), *by*stander, *by*word, *by*-path, *by*-pass, *for*swear, *for*sake, *for*go, *for*bear, *for*give, *fore*see, *fore*doom, *fore*head, *fore*paw, *fore*man, *in*come, *in*let, *inhabitant*, *in*surance, *inland*, *inmate*, *mis*judge, *misread*, *mis*handle, *mis*give, *mis*understand, *out*law, *out*cast, *out*side, *out*shine, *out*walk, *over*leap, *over*sight, *over*come, *over*all, *over*drink, *twi*light, *twice*, *twist*, *twin*, *un*fair, *un*seen, *un*heard, *un*made, *un*read, *under*fed, *under*-rate, *under*stand, *under*statement, *up*set, *up*ward, *up*lands, *up*held, *up*heaval, *well*said, *well*-tried, *well*-done, *welcome*, *welfare*, *with*stand, *with*draw, *with*hold, *with*go.

2. *Romantic Group*

Aberration, *ab*surd, *ab*stain, *ab*use, *ab*normal, *ab*sence, *ac*complish, *ac*custom, *ac*cession, *ac*cord, *ac*count, *af*ford, *af*fliction, *af*fect, *af*fluent, *af*firm, *ag*glomerate, *ag*glutinate, *ag*gravate, *ag*gression.

These examples will sufficiently emphasize the manner of formation in the a- column. Similarly with the dissyllables ante(i)- and bene-: *anti*climax, *ante*room, *anti*pathy, *bene*volence, *bene*factor, *bene*fice, *beni*gnity.

Note also how useful are the prefixes bi-, bis- (*twice*), and circum-, circu- (*around*, *about*): *bi*furcate, *bi*lateral, *bi*lingual, *bi*ped, *bi*sect, *circum*vent, *circum*spect, *circum*navigate, *circum*stantial, *circu*it.

A slight selection may be added to the above for the further purpose of illustrating how vitally vocabulary may be affected by means of the prefix. Sometimes the form of the prefix, though the meaning remains unchanged, may be slightly altered owing to assimilation. Thus cor- in *correspond* is really the same as com-, con-, and co- prefixes, all of which mean *with*. Thus:

*Com*pute, *com*ponent, *com*plication, *com*prehend, *con*dition, *con*clude, *con*ciliate, *co*-operate, *co*-ordinate, *co*partner, *col*laborate, *col*lapse, *col*lection, *co*gent, *co*gitate.

Likewise with contra-, contro-, counter-, all with the sense of *against*: *contra*band, *contra*vene, *contra*dict, *contra*distinguish, *contro*versial, *counter*irritant, *counter*sign, *counter*feit.

Dis, di-, and again by assimilation dif- (*apart*, *not*): *dis*favour, *dis*ease, *dis*comfort, *dis*obey, *dif*fidence, *dif*fuse, *di*gression.

E-, ex-, ef- (*out of*): *ex*pulsion, *ex*cursion, *ex*ercise, *e*rase, *e*ruption, *ef*florescence, *ef*fort.

Extra- (*beyond*): *extra*vagant, *extra*mural, *extra*neous.

Inter-, intro-, enter- (*between*, *within*): *inter*lope, *inter*lude, *inter*linear, *intro*spection, *intro*vert, *intro*duce, *entr*ance, *enter*tain.

Retro- (*backward*): *retro*grade, *retro*gression.

Super-, sur- (*above*): *super*numerary, *sur*feit, *sur*pass, *sur*mount.

Trans-(*across*): *trans*atlantic, *trans*port, *trans*mit.

Vice- (*instead of*): *vice*regent, *vice*roy.

To continue the list in further detail is, unfortunately, beyond the scope of this article. Instances of word-formation by means of Teutonic and Romantic prefixes have now been given in sufficient variety to display to some extent their multifarious nature. Suffixes, both Teutonic and Romantic, are equally forcible and numerous.

It would be a task of no little interest and amusement to take any paragraph of writing and examine it with a view to obtaining clearer insight into the dexterous way vocabulary is modified and enlarged owing to the suffix, Teutonic or Romantic, as the case may be. The following sentence,

admittedly slightly arranged for purpose of illustration, will reveal the working of the suffix, the Teutonic suffix, in its varied signification:

"The shepherd saw the bullock startle his playful, frolicsome lambkin as it nibbled the bushy undergrowth."

Nearly every word in this sentence owes its life and meaning to a suffix. To view, then, these words in detail:

Shepherd. Here the ending -herd has the old-time signification of *keeper.* It appears in many terms that are beginning to wear an antiquated look. Such are *cowherd, neatherd, swineherd.*

Bullock. -ock is here the diminutive ending, converting *bull* into *bullock* or *small*—that is, *young bullock.* Compare also *hillock,* from *hill.*

Startle. The force of the -le here is causative or factitive—*to make to start.* Of similar formation is *stifle,* from *stiff.*

Playful. The ending -ful is obvious in its meaning—*full of.* Innumerable are similar formations: *lustful, fretful, hopeful.*

Frolicsome. The sense of -some is almost identical with -ful. It means both *full of* and *inclined to.* Compare with it *quarrelsome, troublesome, winsome.*

Lambkin. -kin is a direct diminutive, a term of endearment, as so many diminutives are. *Motherkin,* or *the little mother,* is a term often used by children. -ling has a similar power of creating diminutives, sometimes with a contemptuous sense: *weakling, nurseling, darling.*

Nibbled. This is a frequentative ending -le. It appears in many such words as *shuffle, cackle, wriggle, dazzle.*

Bushy. The termination -y is one fraught with meaning. Thus here it has the force of *abounding in bushes.* In like manner we have *smoky, woody, flowery.* It has a further sense of *belonging to,* as in *stormy, trusty.*

Even more marked by suffix formation, still Teutonic, are the words in this curious sentence:

"The fishwife and the costermonger likewise found the homestead worthless, so they sadly but without faltering went on further southward."

Fishwife. Wife has the wider meaning of *woman* in general: *henwife, midwife.*

Costermonger. monger is a useful suffix and one of the oldest, meaning *a dealer in.* Thus *fishmonger* (*one who deals in fish*), *ironmonger* (*one who deals in iron*), and also the term, now become almost obsolete, *ballad-monger.*

Likewise. -wise is an adverbial termination meaning *in the manner of.* It appears in a number of words, as *otherwise, somewise, nowise.*

Homestead. Stead means *place.* It is found in *bedstead* and in the expression *instead of.* A more modern expression, which is taken from the French and threatens to usurp the native *instead of,* is *in lieu of,* which gains nothing in emphasis, but, on the contrary, threatens a loss in the force of direct simplicity. Other compounds formed owing to -stead are: *farmstead, roadstead, Hampstead,* and the phrases *in my stead, to stand him in good stead.* The expression *to bestead me* is, unfortunately, now archaic—unfortunately, because of the fine energy of the expression.

Worthless. -less has the force of *to lack, to be without.* It acts as a sweeping condemnation or assertion. *Shameless, homeless, loveless, regardless, fruitless, useless, sleepless,* and so on; innumerable words are formed in a similar way.

Sadly. -ly means *like.* Compare *badly, poorly.*

Faltering. The verb *to falter* really comes through *fail.* -er has here again a frequentative force.

Further. -ther has here the force of a comparative, just as -most in *hindmost, inmost, utmost* has the force of a superlative.

Southward. -ward signifies *turning to* a place, as also in *downward, backward, heavenward.*

The Teutonic suffixes here dwelt on are but a tiny handful taken from a host of considerable size, but their varied nature may serve at least as a suggestion of the great value of this kind of word-formation. It may be of some interest to glance for a moment at a similar process in words which are affected by terminations from Romantic sources.

Romantic Suffixes

A large number of suffixes in this section denote in the nouns they form the function of an *Agent.* This is the force in the case of -ant, -ate, -eer, -ent, -on, -or, and many others.

-ant: *servant, Protestant, merchant, dependant.*
-ate: *curate, advocate, candidate, apostate, intimate.*
-eer: *volunteer, engineer, muleteer, auctioneer.*
-ent: *student, patient, president, correspondent, parent.*
-on: *cordon, mason, mammon, glutton.*
-or: *elevator, actor, monitor, debtor, servitor.*

Abstract nouns are also formed by various suffixes. Some of the most frequently found are: -age, -ance, -ence, -ty, -ment, -tion, -tude, -y.

-age: *parentage, marriage, orphanage, courage, homage.*
-ance: *maintenance, nuisance, penance, disturbance.*
-ence, -ience: *obedience, patience, penitence, persistence.*
-ity, -ty: *parity, pasty, patty, novelty, bounty, cruelty.*
-ment: *nourishment, development, concealment, nutriment.*
-tion: *nomination, potion, obligation, obstruction, objection.*
-tude: *similitude, rectitude, longitude, magnitude.*
-y: *patrimony, luxury, obituary, observatory, parody.*

Or, again, we may quote a series useful for the formation of *diminutives*. Among them are:

-et, -let: *casket, turret, clarionet, coronet, circlet, brooklet, chaplet, rivulet, leaflet, batlet.*
-ette: *cigarette, statuette, wagonette, brunette, grisette.*
-icle: *particle, clavicle, article.*

Verbs.—A few instances will suffice to show the general method: *create, expostulate; pacify, terrify; diminish, finish; permit, commit; rally, harry; hibernate, graduate.*

The power of the suffix would seem to reach its climax in its capabilities of adjective formation. Only a very small selection can here be given:

-acious: *rapacious, mendacious.*
-ant, -ent: *militant, significant, important, dependent, insolvent.*
-ate: *proportionate, separate, private.*
-esque: *picturesque, grotesque, Marlowesque.*
-id: *pallid, morbid, horrid.*
-lent: *benevolent, fraudulent, corpulent.*
-ous: *ruinous, disastrous, glorious, sanctimonious.*
-y: *folly, funny, gloomy, roomy.*

The importance of Greek affixes must not be passed over altogether in this hasty survey. The meaning of Greek prefixes are usually very definite and clear. In the list here given this will be easily seen:

amphi- (*on both sides*), as in *amphitheatre.* Compare ambi-, the Latin prefix with the same signification, as in *ambidextrous.*
an-, a- (*not*): *anarchy, atheist, atrophy, apodel.*
anti- (*against*): *antipathy, antidote, antithesis.*
apo- (*from*): *apostrophe, apotheosis, apology.*
arch- (*chief*): *archduke, archangel,, archdeacon.*
auto- (*self*): *autograph, autocracy, automaton.*
cata- (kata) (*down*): *catacomb, cataclysm, catalogue.*
dia- (*through*): *diameter, diaphragm, diarrhœa.*
dys- (*ill*): *dysentery, dyspepsy.*
ec-, ex- (*from, out*): *ecclesiastic, eclectic, exorcise, exotic.*
en- (*in*): *encomium, enthusiasm.*
ep-, epi- (*upon*): *epode, episode, epilogue, epitaph, epithet.*
eu-, ev- (*well*): *eulogy, euphemism, evangelise.*
hemi- (*half*): *hemistitch, hemisphere.*
hepta- (*seven*): *heptagon, heptarchy.*
hetero- (*different*): *heterodoxy, heterogeneous.*
hex- (*six*): *hexagon.*
homo- (*the same*): *homogeneous, homeopathy.*
hyper- (*above*): *hyperbole, hypercritical, hypermetrical.*
hypo- (*under*): *hypochondria, hypotenuse, hypocrisy.*
meta- (*after, over*): *metaphysics, metaphor, metathesis.*
mono- (*single*): *monody, monogamy, monogram, monomania.*
pan-, panto- (*all*): *pantheist, panorama, pantomime.*
para-, par- (*beside*): *paragraph, parallel, paralysis.*
penta- (*five*): *pentagon.*
peri- (*around*): *periphery, perimeter, period.*
poly- (*many*): *polygamy, polyglot, polygon.*
pro- (*before*): *problem, proem, progeny.*
pseudo- (*false*): *pseudo-classic, pseudonym.*
syn- (*with*): *synthesis, syndicate, synonymous.*
tele- (*afar*): *telepathy, telephone, telegram.*
tri- (*three*): *tripetalous, tripod.*

1. There are numerous Greek suffixes in daily use which are of equal importance. A slight selection merely to exemplify is here given: -ast, -ic, -ist, -ite, -ot.

Denoting Agent.—Enthusiast, sceptic, feminist, anchorite, zealot.

Abstract nouns from -asm, -ic, -ics, -ism, -sis, -y, -ysm. There is a direct correspondence between these suffixes and those at work in nouns marking the agent: *enthusiasm, music, metaphysics, scepticism, basis, autocracy, paroxysm.*

Again, in adjectival and verbal formations we have -astic, -istic, -ic, and -ise, giving such word-compositions as *monastic, pugilistic, tragic, acclimatise.*

This brief consideration of some of the

details of word-composition through the medium of affixes—Teutonic, Romantic, and Greek—will probably not have the same interest or value for the general reader as certain broad, well-defined results which arise from the nature of the affix in question.

Thus some prefixes always have what may be termed a negative sense—that is, the *undoing of a thing that is done*. The Teutonic prefix with this meaning is -un, and the Romantic de- or dis-. These prefixes work in the following way:

Teutonic

for-: *forbid, forego, forget.*
un-: *unthread, unroll, uncover, undo.*
n-: *nonetheless, none, never, naught.*

Romantic

de-: *detect, detract, depopulate, dethrone.*
dis-: *disinter, discover, disburden, discharge.*
in- (and by assimilation im-, il-): *insane, immovable, illogical.*
ne-, neg-, non-: *neuter, negligence, nonconformist.*

Greek

a-: *adamant.*
an-: *anodyne.*

2. There are two classes which fall in this second division: (*a*) prefixes that denote something good, (*b*) prefixes that denote something bad.

(*a*) *Teutonic.*—well-: *welcome, well-bred, well-born.*
Romantic.—bene-: *benefactor, beneficial, benison.*
Greek.—eu-, ev-: *euphuism, eucharist, eulogy, evangelise.*

(*b*) *Teutonic.*—mis- (from *miss*): *misgotten, mishap.*
Romantic.—male-: *malformation, malefactor, maladministration.*
mis- (from *minus*): *miscreant, mischief, misfortune.*

3. A number of suffixes have the force of depreciation, which it is well to note.

-ish. A Teutonic suffix with not infrequently a derogative meaning. Compare thus *childish* and *childlike, womanish* and *womanly*. It is good to be both *womanly* and *childlike*, but it is far from commendable to be either *childish* or *womanish*. In the same way a woman may conceivably benefit from having certain *manly* attributes, but under no circumstances should it be desirable that she shoud be marked by *mannish* characteristics. -ish may here be noted to have the further sense of signifying a *moderate amount*. For instance, in *stoutish* (*somewhat stout*), *sourish* (*somewhat sour*). Compare the similar use of -ly in *faintly* (*inclined to be faint*), *sickly* (*inclined to be sick*). The equivalent Romantic prefix is sub-. Compare *sub-acid* (*somewhat acid*).

-ile. This is the corresponding Romantic suffix. It forms such words as *puerile, ductile, servile.*

-ling. A Teutonic suffix used often in a contemptuous manner. To be noted among its various formations are: *foundling, weakling, worldling, underling.*

-ster. Also Teutonic and has often a sinister meaning, as in *gamester, trickster, rhymester.*

-ard. A Romantic suffix which, like -aster, also Romantic, has a depreciatory force: *drunkard, coward, poetaster.*

Many affixes find their function in forming transitive verbs. The majority of these happen to be Teutonic, and among the most common are to be found such formations as the following:

Teutonic

be-: *belittle, bedeck, bedew, bewail, belay.*
-en: *shorten, hasten, lengthen, whiten.*
-le: *settle, sparkle, jostle, startle.*
-se: *cleanse, rinse.*

Romantic

-fy: *terrify, multiply, purify, modify.*
im-, en-: *improvise, implicate, imperil, enrich, enhance.*

Greek

-ise: *theorise, equalise, terrorise.*

These, then, are among the principal results of the structure in general of the affix. It is useful to have a clear appreciation of the force latent in a prefix or suffix, since a grasp of their varying usage is one of the essential factors in cultivating a feeling for the fine distinction in words. It is, indeed, as imperative to have a sure command of the subtleties of the affix in our mother tongue as it is for the student of German to assimilate as speedily as may be the definite meanings lying concealed under such prefixes as ver-, zer-, or ur-, and a host of other pregnant forces in word-formation or composition.

Furthermore, consciously or unconsciously, these affixes become agents in enlarging our vocabulary. Their nature is an elastic one, since no definite limits can be set to word-formation of this kind. They lend themselves very readily to the coining of a new word, or, more accurately, to the forming of a new word out of an old one through means of either prefix or suffix,

whereby the old friend in the new frock changes its form and function. Words of this type of quite recent coinage may not unsuitably, then, be termed *hybrid-neologisms*.

Enlargement of Vocabulary through Slang

Slang has been subjected to severe criticism in a previous section classifying it as one of the outstanding errors in vocabulary. It may, however, be viewed in another aspect—as a real factor in the enlarging of our vocabulary. Even, however, when slang is condemned, it may be urged that, nevertheless, it does not tend to increase vocabulary. This is merely a negative value, however, parallel to the fact that vulgarisms are undoubtedly an enlargement of vocabulary, but such enlargements are not legitimate. The point that seeks to be enforced here is that slang has and does become a legitimate method of adding to our wealth of words. Elsewhere this capability and potentiality of slang have been lightly touched on, but now it may be of interest to glance at this side of the question in more detail. Slang has great vitality, but more almost than any other section of vocabulary it calls for time to test and mature it. Much that is present day slang may in fifty or a hundred years hence be totally forgotten and passed into endless oblivion, or may have lost favour, been revived again and once more suffered neglect. Such is the case and experience of by far the greater proportion of the multifarious slang that is always being created, but, on the other hand, a not negligible proportion of it does escape this fate and survives as good English. There are naturally varying degrees of slang. Some of the inventions of slang are vicious and intolerable, others again are witty and inoffensive, humorous and quaint or grotesque. A medium which acts, as it were, as a bridge between slang and the language proper is the colloquialism. Literary (or more general, dignified) and colloquial English are very different, yet colloquialisms quite often attain the level of the more formal language. It follows easily, then, that since slang not infrequently passes into the next stage of becoming a colloquialism it in time advances to the further stage of becoming idioms—that is, they reach the final stage whereby they become identified with standard English. Thus "to be flabbergasted" has advanced beyond slang into colloquialism, similarly with "to feel below par," "to mind your P's and Q's," "higgledy-piggledy."

Slang is a vital element in language because it is so real. Superficial and perishable for the most part, it nevertheless possesses infrequently the merit of being at grips with the life of its day. The sources of slang are countless; by looking into some few of these it will be seen how it lends its aid ultimately in augmenting the number of our words.

In the realm of sport several divisions might be made. To venture to treat of modern sport and terms slangy or otherwise in relation to vocabulary would be to tread on unsure ground, but the same risk does not follow in choosing expressions that have come down to us from far-off days. Terms that were taken literally, then, in connection with the game are now used metaphorically by us. Take thus: "to *grapple* with a difficulty," "to *wrestle* with a problem," "to *fence* or to *parry* in cross-examination," "*to hit the mark*" (the bull's eye), "*to win the palm*," "*to try a fall*," "*to double*," "*to tilt*." All of these expressions have survived unmutilated, but large numbers of words that were at one time slang, and have gradually become good English, were, or rather are, of a kind peculiar to themselves. They are in essence clipped or abbreviated words, and as such they were, to begin with, slang, many, of course, never rising to any higher rank; but others, again, did rise, so that words which we accept readily as good English on examination will betray their slangy origin—not that that origin in the least detracts from their value or force in the language. A few may here be quoted which, if not in every case full idiom (the exact dividing line being of subtle difficulty to place), are at least to be considered worthy and acceptable colloquialisms: *auto* for *automobile*, *cab* for *cabriolet*, *bus* for *omnibus*, *cad* for *cadet*, *piano* for *pianoforte*, *mob* for *mobile vulgus*, *pros* and *cons* for *pros* and *contras*, *cycle* for *bicycle*, *phone* for *telephone*, *fad* for *fadaise*, *navvy* from *navigator*, *pub* for *public house*, *whip* for *whipper-in*, *photo* for *photograph*, *exam* for *examination*.

Many words become slang when once they pass out of the special sphere to which they are properly applicable, thus sporting terms, and terms belonging to any trade assume a slangy nature when used outside their own department, and therefore not literally but merely as so many figures of speech. But, as we have seen in the case of to *wrestle* or to *grapple*, words do survive their slangy period, so that it is not an improbable assumption that in the future it will be considered good English to speak of "*going the limit*," or "*cutting the outside edge*," "*to go off at a tangent*," "*to be in at*

the death," "*to come to the scratch,*" "*to cut it fine,*" "*to go one better,*" though all these expressions (originating from different sports and games) are still to be considered as marking varying degrees of slanginess. A minor issue from the use of slang is a somewhat roundabout process by which the language in a few instances gains double expressions. It is not an agreeable form of slang, and it is curious that the substitution should be sometimes accepted—or perhaps it is hardly accurate to say that the second form is a substitution, since the original word is not, or very rarely, ousted out of the language; but the newcomer not infrequently is allowed to exist side by side with the right expression, and becomes quite as respectable. Thus *cash* or *change* is a recognised colloquial term at least, for money, though in its first use it was essentially slang. It will be noticed that the expression chosen to give novelty and brisk audacity even, is usually used in a figurative sense, as the modern *sky-pilot* for *minister, bracelets* for *handcuffs* (here it probably arose from the desire to avoid the uncompromising handcuffs, or from a grim facetiousness). It is certainly much more forcible to accuse a person of being as bold as *brass* than to charge them with *effrontery*. The fate of such expressions, many of them euphemisms, can be left to posterity. Slang may be regarded, then, as akin to the type of enlargement of vocabulary which has been considered under the class of technical terms.

Figures of Speech

Figures of speech have a large share in adding to our vocabulary, but as a rule, we are as unconscious of the process as of any other of the modes of language enlargement—indeed, it is a method of which, in the main, we are quite oblivious. Some of the other varied processes such as word-composition, or the influence of the affix, is made apparent to the student of the grammar of the language. It is a technicality on which our numerous grammar-books lay due stress. Many lovers and students of literature, however, neither know nor profess to know what in this instance we may term the technique of the language—that is, its composition, its capabilities and intrinsic merits and defects as revealed by analysis and parsing. These same lovers of literature, however, would almost certainly make a big exception in their confession (not seldom *proud* confession) of ignorance. This study and appreciation of books and consequently of language, have given them an intimate knowledge, an assimilation of the set of technical terms which are usually termed "figures of speech." What we do not readily realise, however, is that these technical terms are, to a large extent, no longer technical, or to put it more precisely, they have passed from being "figures of speech" merely to another stage, that of being one with the ordinary language. The error is to suppose them peculiar to the literary or poetical style. True it is that in this latter they are indispensable, and have at one time or another been brought to a high state of perfection, but more than this, they have passed out of their specialised sphere—that of the literary language, and have become part and parcel (to use an expressive hackneyed phrase) of the everyday vocabulary of our ordinary conversation. The most vital of these figures are: *metonymy, synecdoche, hyperbole, alliteration, antithesis, irony, litotes, periphrasis, pleonasm, autonomasia,* and finally *metaphor*. Metaphor, placed thus last, is intended to hold the place of honour by thus receiving proper emphasis, since it is indeed one of the most important, if not actually *the* most important figure of them all, both in its variety and in its frequency. To bring out the full force of figures of speech in our ordinary language, we may glance quite briefly at their place in the literary language in each case in turn, and thus effect a comparison. by showing that fundamentally there is no such distinction as might have been imagined.

Metonymy

Literally this means "a change of name," from the Greek *meta* (*change*), and *onoma* (*name*). In this figure the thing itself is not named, but it is designated by some significant adjunct or function belonging to it. By this means because the sign used appeals more to the imagination than the thing for which it stands. The result is greater force, vividness, and impressiveness in the language. A single instance, taken from classical writers may suffice to illustrate the various kinds of metonymy.

(*a*) *The Symbol for the Person or thing Symbolised.*—Thus Tennyson has in preference to the person:

"Bluff Harry broke into the spence
And turned the *cowls* (monks) adrift."

With equal skill the same process appears in our everyday language. Quoted from the *Daily Telegraph* we find: "A 'bus-driver, summoned for delaying his 'bus, pleaded that he was hailed by a *fare* who subsequently changed his mind." How common, too, are the following expressions: From the *cradle* to the *grave* (from infancy to death); At least he was loyal to the

crown (his sovereign); Lately called to the *bar* (made a barrister); and so on in great numbers. Yet numerous as they are, or rather perhaps because of this very reason, they fail to draw our attention. *Surgery* is thus designated by *the knife, style* for *manner of writing.*

(*b*) *The Instrument used for the Agent.*—The poem of Shirley's oft quoted for its sustained figure exemplifies well this variation of metonymy:

" *Sceptre* and *crown*
Must tumble down,
And in the dust be equal made
With the poor crooked *scythe* and *spade.*"

That is to say, kings as well as peasants must die. Or, again, we have Polonius' wise counsel to Hamlet: " Give every man thine *ear,* but few thy *voice.*"

Such usage which is both vivid and effective, has found high favour in everyday language into which it has slipped and ranged freely far and wide. Compare many similar phrases as: " If men are true to their *colours* they will fight through with never a thought of retreat." Here *colours* is really standing for the army or more definitely even for the " country " which, in this instance, is synonymous with fatherland. *Flag* is not infrequently made use of in the same way. " If men are loyal to the *flag,* they will be protected by the *flag* in the event of danger." The old adage " The *pen* is mightier than the *sword* " is another case in point. Another kind of metonymy, which is perhaps a little more disguised, is that which may be called:

(*c*) *The Holder for the Thing held.*—Disguised as being an example of metonymy is certainly true; its very familiarity blinds us to its nature. When we hear that " the *kettle* is boiling " or that " the hero was obviously playing to the *gallery,*" the turns of phrase ring so well known as to be accepted without comment. Yet, critically looked at, it will be seen that in reality it is the *water* held by the kettle that is boiling, and that it is not to the *gallery* but to the *spectators* in the gallery that the hero was playing. Again we speak of a person being *purse*-proud, when in reality what we mean is that the person is proud of the money, not of the purse which holds it. " The Laird has undoubtedly the best *stable* in the county," where the horses are, of course, in question, and not their actual stable. This third type of metonymy affords variety in expression and possesses in itself a simple, direct force which counterbalances any carping to which its inaccuracy may expose it. Only a prosaic person, prosaic in thought as well as language, would attack its use on those grounds, even though it is perhaps the type that lends itself to the most loose mode of expression.

(*d*) *Metonymy of a more specialised but of a very popular kind:*

(1) The maker's name used for the thing made.

(2) The name of place used for the thing coming from it.

(i) " He is devoted to Matthew Arnold " (poems of M. Arnold). " You will find the quotation you want in *Browning* "(works of Browning). " Do you learn *Euclid* at your school? " (geometry). " I know your *Bradshaw* was lying on the table when I went out " (the timetable made by Bradshaw). " I've heard that before—it is a bit of *Keats* " (Keats' poems). " It is raining hard, be sure and take your *mackintosh.*" Here *mackintosh* is the waterproof coat called after the man who discovered the process of rendering cloth rainproof. " I have just invested in a stout pair of *Wellington's.*" That is, Wellington boots, called after the Duke of Wellington. " By the time he had seized his *Davy* it was too late for the miner to retreat." Sir Humphrey Davy invented the safety lamp which has since been called by his name. There are numerous instances of such metonymy coinages, as they might be termed, a popular method which has considerably added to our word store. In like manner in art we speak of " beautiful *Whistlers,*" " Striking *Van-Dycks,*" when we really mean pictures painted by these respective artists.

(ii) Numerous, too, are the words used which really are the names of places passed on to articles coming from them. " What a pretty book that is bound in *morocco* " (leather from Morocco). " It is always refreshing to see (white) *damask* on a table " (the cloth from Damascus). " I am convulsed with grief at the loss of my old *china* " (crockery made in China). " That will cost exactly a *guinea* (name taken from Guinea, on the West Coast of Africa, and given to the coin that is made of Guinea gold).

Having dwelt on these varying types of metonymy, we may now close by mentioning a few extra instances so different as to reveal the flexibility of this figure of speech even in its decadent stage, by which we mean the stage when the figurative names have passed into general acceptance as no longer figurative, but literal.

Two of the simplest instances offer themselves in the words *rustic* and *urbane.* Their original meaning was respectively, pertaining to the country and pertaining to the town. This meaning has now been transferred, so that *urbane* has the sense of *polite,*

smooth—that is, *polished*, or *refined*—whereas *rustic* has come to mean *uncouth, uncultivated*. Probably this distinction, this direct contrast, it may be said, arose from the supposed, and to some extent actual, civilising influence of the town as opposed to the country-bumpkin conception of the dweller in rural parts.

The navy and the army have come to mean the naval and military professions. Among students and others, it is very common to hear the expression: "Are you going into the *Church?*" "No, I'm going in for *Law* or for *Medicine*," where the professions of each is meant. In addition to being a method of word increase, it will be seen that metonymy has, further, the virtue of being sometimes picturesque, sometimes terse and pointed. It is a factor in creating the elasticity that so strongly characterises the English language, for though it may now and again, and even oftener than that, betray a tendency to encourage a slightly inaccurate and loose habit of expression, it has the balance of good, on the other side, since it stimulates original words and phrases into current use, breaks down in its own small sphere—small, that is, in comparison with many of our sources of vocabulary—stereotyped ways of expression by introducing new, and certainly unconventional ones. The types mentioned here are chosen particularly because they have passed into common use, other types such as the name of an emotion being used for the object of the emotion have been passed over as being of minor importance, since their popular use is not so well defined—though even in prose in a manner facetious or otherwise, an assertion such as "I met my *fate* to-day; "she is the *delight* of my old age," may be heard.

Synecdoche

A figure of speech that resembles metonymy, yet is quite distinct from it, is that known as *synecdoche*. This Greek term has the literal meaning of "the understanding of one thing simultaneously with another." The distinction between the two figures is quite simple if we remember that in metonymy we find one term is substituted for another whose meaning is wholly dissimilar to it, whereas in synecdoche, where there is substitution of one term for another, a relation more or less defined exists between their two meanings.

Thus in *synecdoche* we have (1) *the less general stands for the more general*, and conversely, (2) *the more general does duty for the less general*. Two classical examples of each type are as follows: (i) Lady Macbeth's counsel to her husband on the approach of the hapless Duncan runs thus:

> ". . . To beguile the time,
> Look like the time; bear welcome in your eye,
> Your hand, your tongue: look like the innocent *flower*,
> But be the *serpent* under't."

The sinister effect of her advice is brought home much more forcibly by this specialisation of language than it could possibly be by the equivalent wording of the "look innocent but be guileful." Or, again, in *King Lear*, where Regan callously bids the old king return to Goneril, and he thus makes answer:

> "Return with her, and fifty men dismissed?
> No, rather I abjure all *roofs*, and choose
> To wage against the enmity o' the air;
> To be a comrade with the *wolf* and *owl*,
> Necessity's sharp pinch!—Return with her?"

In both these quotations it will be readily perceived that the gain in vividness as well as in impressiveness is great. It is precisely the same result as is sometimes realised when the concrete is substituted for the abstract, as will be shown. This specialising process is akin to using the part for the whole, which is one of the functions of synecdoche. It is not so apparent in the comparison of the flower with innocence and the serpent with guile, since the figure here does not legitimately admit of further analysis than that by which it has already been designated—the use of the less general for the general. But in the second instance *roof* is undoubtedly "the part for the whole." Turning to our ordinary everyday language, we can see how the same usage has slipped into it, and it is in general acceptance with unconscious realisation of its function, probably with nothing further than a vague conception of its utility in affording variety and emphasis. Thus when we speak of "forty *head*" (of cattle), sixty *sail* (of ships), *pin* money, *rum*-shop, *cut*-throat, *beer* saloon, we are really indulging in a form of synecdoche where (2) *the more general is used for the less general*—the tendency is directly opposed to that produced by employing specialised words for general terms. From the latter strength and a bracing of languages are the ultimate issue, but the former leads—or perhaps, to express it more favourably and less strongly—may have a tendency to produce a general vagueness and weakness of language. Thus *action* as equivalent to *battle* loses in direct force what it may gain by being more formal perhaps and dignified. Also to speak of the

Roman Catholic *world* is not unusual where the Roman Catholic *Church*, as a whole, is intended, or the Protestant *world* for the Protestant *Church*, as a whole or, more general still, the Pagan or Christian *worlds* for the Pagan or Christian *Churches*, as a whole, cannot be said in this instance to gain by the transaction.

Figures of speech are constantly overlapping—treading on each others' heels so to speak—and more than that even, they come at times into such close relationship with each other, in some instances merely be it understood, that the blend is so perfect that the ingredients cannot be separated even by a master-taster of their flavours. This is curiously illustrated in the phrases: "He has departed this life." "He was under the influence of liquor." "The money will come to you *if anything should happen to him.*" We have elsewhere condemned those of similar examples as being specimens of *journalese*, as being of the high flown journalistic phraseology that ranks with such expressions as: "A vast concourse was assembled to witness" (a great crowd came to see). "Disastrous conflagration" (great fire). "The conflagration extended its devastating career" (the fire spread). "Individual was precipitated" (man fell). "Called into requisition the services of the family physician" (sent for the doctor). "Commenced his rejoinder" (began his answer). "He deceased, he passed out of existence, his spirit quitted its earthly habitation, winged its way to eternity, shook off its burden" (he died)—to give a series of the telling quotations found in James Russell Lowell. Though such stiff and stilted terminology is to be condemned as savouring rather of a vulgar than of a scholarly style, some among it may find an excuse for its presence—an excuse or an apology, that is, which is not altogether irrelevant or absurd. To some extent its origin is due to the figure of speech known as *euphemism* (literally from the Greek *eu*, well, and *phemi*, I speak)—that is, an event or a person or a thing is spoken of favourably, which, from its intrinsic nature, is not either viewed or spoken of with favour. It is closely allied to the figure known as *circumlocution*, which is a roundabout method of expression instead of straightforward directness, and becomes synonymous with it when circumlocution is used for the sake of euphemism, as when, for instance, we speak of a person being under the influence or dominated by stimulant instead of saying that the person is tipsy. So much, then, for the inevitable mingling of the functions of various figures of rhetoric—remembering their capacity in this wise, therefore, which is clearly more reasonable and understandable than if we were to regard them as wholly independent, kept indeed in watertight compartments, as it were, without any possibility of being influenced by or influencing one another, the exact nature of synecdoche, when in the stage of representing the more general by the less general, will now be easily recognised. To speak of someone as having *gone to rest* (having died), or as being *plain* or *far from pretty*, when we mean *ugly*, may be classed, therefore, under at least three figures of speech: (*a*) *Synecdoche* in its special phase of the employment of *the more general for the less general*; (*b*) *euphemism*; (*c*) *circumlocution*. Finally, too, in spite of it having the virtue of tending to vocabulary enlargement, it may, on the other hand, in some of its various expressions be placed under a distinct class of "Errors in Vocabulary"—that of obnoxious journalese. These cross-references are interesting as pointing to the extraordinary elasticity of the English language. Its nimble evasiveness, due to its flexibility, gives it the effect of desiring a gentle laugh at the expense of our would-be attempts to fix it under any definite heading. Four other important branches of synecdoche still call for a brief survey. They are as follows:

(1) *The use of the abstract for the concrete*, and vice versa.
(2) *The use of the concrete for the abstract.*
(3) *An individual taken to represent a class.*
(4) *The material instead of the thing made.*

(i) "All the *fashion* of London was in Hyde Park to-day." "His *Highness* and her *ladyship* only met once."

(ii) "*The Mother* in her longed to embrace and comfort him." The concrete expression for the abstract "maternal instinct" is distinctly to be preferred, both for simplicity and force.

(iii) It is a common device to turn to the concrete. When this takes place it means that a proper noun becomes a common noun, as is the case when the former is used in a descriptive or in a general sense. Compare such phrases as the oft quoted, "A *Daniel* come to judgment," uttered by Shylock and mimicked by Gratiano, where Daniel is applied in the general sense of signifying a very learned and wise judge. Or, again, to say, "He was the *Napoleon* of the last century," we have the same process. This kind of word increase appearing now among the various types of synecdoche has been also discussed under "words arising from the names of persons," again testifying to the necessity for cross-

references in dealing with words and their ways in English speech.

(iv) This is one of the most common and most useful subsections. "The prisoner was brought to the dock in irons" (that is, the fetters were made of iron). "As soon as the duel began it was clear that he had met a foe worthy of his *steel*" (sword).

Were synecdoche, or, indeed, any of the other numerous "figures of speech" merely to be classed among poetical usages, a large proportion of its value would disappear, and for its purpose here its value would be quite negative. Since, however, it has been shown to exist in the everyday language, whether by a process of filtering from the poetry of our language into the ordinary prose of the average person, or whether by gradations subtle or sudden (which in this instance do not concern us), or not that at all, its presence in divers forms has been shown to be of vital consequence as a mode and a highly desirable mode of word and phrase increase.

Simile

When we hear it said, or notice for ourselves, "that is a *simile*," we are apt to look upon, unconsciously perhaps, but none the less definitely, as being a figure of speech placed beyond the range of the everyday. In other words, it is for us either in the realm of the poetic proper—that is, of verse—or else it is more elevated or literary style of prose. Yet *simile* is involved in the most plain, prosaic language, though, for the most part, we are not aware of its existence as such. A comparison between what we are accustomed to regard as the *simile* proper, and what is also in everyday speech in essence and really as vitally *simile* may be somewhat startling at first glance. An unprejudiced survey of the "lie of the land," however, will make the relationship quite obvious. First of all, let us examine the *simile* in poetry. The nature of the simile is the pointing out of resemblance conceived to exist between two things which, however, are *different from each other in other respects*. The qualification in the end of the last sentence is important, since there can be no simile in comparing things that are of the same kind, but only between those differing in kind. The point is that a parallel is not a simile, as they are sometimes confused thus. As instances of simile, "Lies, like crows, come home to roost." The following simile of length, which also is effective as converting the abstract into the concrete through the parallel taken being concrete, is from the sonnet of Keats beginning, "Oft have I travelled in the realms of gold, and many goodly states and kingdoms seen." The reference of the whole poem is to Chapman's translation of Homer. The simile that follows has several times been spoken of in various books for its sustained power:

"Then felt I like some watcher of the skies,
When a new planet swims into his ken;
Or like stout Cortez, when with eagle eyes
He stared at the Pacific, and all his men
Looked at each other with a wild surmise,
Silent, upon a peak in Darien."

Similes, as we are to regard them in prose—the prose, that is, of our ordinary doings and sayings—assume an aspect that is rather different. The key to the solution which reveals their intrinsic resemblance, comes through the nature of word-composition in English. The word *man-like*, for instance, is felt to be a compound, and is equivalent to *like man*, but *manly* is a shade different in meaning, though -ly is really formed from -like. Thus a saintly girl is a girl who has elements in her nature resembling those of a saint. Compare thus *miserly, cowardly, gallantly, worldly*, and many others. In all these formations simile is involved indirectly; more markedly, however, than in these words composed with -ly, are the words that have the suffix -like. In them the simile will be seen to be direct and undisguised: *childlike, dreamlike, phantomlike, boylike*, &c.

Thus in everyday prose simile has its place, though it may not be easily recognised as such, nor is it indeed exactly similar to what may be termed poetic simile—that is, simile that is used in poetry as a method of combining ornament with force and vividness—nor yet again is it exactly comparable to the simile of literary prose, yet in essentials the simile that we use daily in such phrases as *worldly* or *boylike* is fundamentally the same as that which we are accustomed to regard as a set "figure of speech." One more point should be noted in simile and in word-composition through affixes, in this instance the suffix: there should strictly be a cross-reference, since the processes in each correspond.

Metaphors

The position of metaphor in the language is one of great and unquestioned dignity. In the literary language, both poetry and prose, its importance in usefulness and ornamentation alike is usually too obvious to need discussion. There are various kinds of metaphors, but broadly, they can be classed under the headings of *Personal Metaphors* and *Sustained Metaphors*.

A metaphor differs from a simile by having one of its terms suppressed. In a simile, that is to say, both sides of the comparison are given, whereas in a metaphor only one side is stated. Thus to say "He buffeted the *blows* of Fortune" is a metaphor, really a potential simile. This sentence expanded into a simile, would run something like this—"He strove against his bad luck as he would have buffeted away blows." When inanimate objects are spoken of as if they were alive, then we have stepped into the realm of the *Personal Metaphor*. It is a device at once effective and simple, one so much resorted to as to have become indispensable. How often do we not meet with, in prose almost as frequently as in poetry, such expressions as: "A *fatal* stone," "a *miserable* landscape," "a *merciless* frost," "the *menacing* sky," "the *reluctant* spring," "the *proud* trees," "the *smiling* meadows." Or, again, we speak of "the *wrath* of the storm," "the *fury* of the gale," "the *eagerness* of the waves."

"The Day in *his hotness*, the strife with the palm;
The Night in *her silence*, the Stars in *their calm*."

MATTHEW ARNOLD.

"Shut not so soon, the *dull-eyed* night
Has not as yet begun
To make a seizure on the light,
Or to seal up the sun."

HERRICK.

"That *churlish* season never frowned
On early lovers yet."

HOOD.

These few illustrations exemplify the most usual kind of metaphors, the only distinction between what we have termed a personal metaphor, as opposed to a sustained metaphor, is that the latter is carried on through a series of similar or related images, in other words, it is sustained. As a sustained simile we have:

"Then came the cowslip,
Like a dancer in the fair,
She spread her little mat of green,
And on it danced she.
With a fillet bound about her brow,
A fillet round her happy brow,
A golden fillet round her brow,
And rubies in her hair."

SIDNEY DOBELL.

Then from Tennyson we may quote the following instance of a sustained metaphor:

"For Love is of the valley, come thou down
And find him; by the happy threshold, he,
As hand in hand with Plenty in the maize,
Or red with spirited purple of the vats,
Or foxlike in the vine; nor cares to walk
With Death and Mourning on the silver horns,
Nor wilt thou snare him in the white ravine,
Nor find him dropt upon the friths of ice,
That huddling slant in furrow-cloven falls
To roll the torrent out of dusky doors:
But follow; let the torrent dance thee down
To find him in the valley; let the wild
Lean-headed eagles yelp alone, and leave
The monstrous ledges there to slope, and spill
Their thousand wreaths of dangling water-smoke,
That like a broken purpose waste in air:
So waste not thou; but come; for all the vales
Await thee; azure pillars of the hearth
Arise to thee; the children call, and I
Thy shepherd pipe, and sweet is every sound,
Sweeter thy voice, but every sound is sweet;
Myriads of rivulets hurrying thro' the lawn,
The moan of doves in immemorial elms,
And murmuring of innumerable bees."

The quotation is given at full length because of the admirable example it gives of the powers of heaping of metaphor upon metaphor. "Come and find Love" is a figure of speech which combines personification with personal metaphor. Personification is in essence nothing further than metaphor that is personal, since it is the figure that turns the abstract into concrete, that gives the properties which appertain to things animate to things that are in reality lifeless. The whole passage is striking for its interweaving of metaphor, owing to which motion, colour, life, and energy slip into the poem. Love and Plenty move hand in hand, the monstrous ledges spill down their thousand wreaths of dangling water-smoke, and to pillars and vales alike a spirit of animation has been imparted.

In poetry and in literary prose we welcome and admire the force and picturesque beauty of metaphor which for the most part is in its primary stage—that of being metaphor pure and simple, when only a figurative sense is intended or understood, when we are distinctly conscious that in using it we are making use of a figure of speech. This early stage embraces a wide field of language, and one which is uniquely rich in resources. It has also, of course, been accessory in the development of the language, in the stimulating effect it has had on literature throughout the centuries; but

as far as our present object is concerned its vital effect in the actual enlargement of vocabulary is not to be estimated justly or adequately in the least until the further stages in the life of the metaphor are reached. There are two later stages, each of which, as far as being actually a metaphor, denotes decay in varying degrees. The value in both these later stages is that another source of vocabulary enlargement is provided. Metaphor as a living force has been sufficiently illustrated to reveal its intrinsically figurative nature. Passing into the second stage, we find that metaphor here has a combination of a figurative and a literal sense. The literal meaning, which is the original one, is there yet; but as regards the figurative sense, we are no longer conscious of its presence, owing to our familiarity with it. By contrasting the literal and the figurative meanings of a word we shall see how the two forms—or, more precisely, the one form with the two meanings—exist side by side, providing thus an increase in our stock of words. Some very common expressions used in this stage of the metaphor are: "The *depth* of the well has not been calculated." This is its literal use, but it passes into a figurative signification in the sentence: "The *depth* of your insight is always a matter of mystery to me." We can speak literally of the surface of a material being *rough*, but we pass beyond the province of the literal when we say that a man's manner was painfully *rough*. Similarly, "to turn the *key* in the lock of the door," is a literal action, but "to try to find the *key* to a person's behaviour," brings us once more into figurative language. Compare, too, the following: "You might as well liken the *depths* of the ocean with the *heights* of the Himalayas" (literally). "From the *depths* of despair he rose by that one act to the *heights* of elation" (metaphorically). "A *shallow* pond" (literal). "Her conversation is as *shallow* as her behaviour" (figurative). "This tool has lost its *edge*, you see how blunt it is" (literal). "The smile which accompanied the remark softened to some extent its *edge*" (metaphorical). In all these cases, which allow of innumerable additions, the meaning hovers between the literal and the figurative, since though, on the one hand, the word retains its literal signification, as in "the *point* of the pin," "the *prick* of a needle," on the other hand, the figurative sense exists also, as in "the *point* of a remark" or "the *prick* of conscience"; but so familiar have such expressions become that we are only slightly aware, if aware at all, that we are using them in a figurative and not in their literal sense.

In the third and final stage of the metaphor the figurative side of it has been completely lost sight of, and has become, moreover, one with the literal side—that is, the literal and figurative properties of the word coincide, what was originally looked upon as figurative has now grown to be accepted as literal. Thus it is that our commonest words are metaphors which are worn-out or decayed. It is in this stage and in the previous stage where the literal and figurative senses may be said to co-exist, that the metaphor becomes of value in contributing to our word-store. In actual quantity, of course, it does not afford any material addition—if, indeed, addition at all—but in quality, which is expressiveness in vital and subtle shades, the language gains an immense impetus through the medium of the metaphor. Thus, when we speak of "a man having an *incentive* to work owing to the *acuteness* of his mind," we are not conscious of any metaphorical signification underlying either of these terms, yet in reality both are figures of speech, *incentive* meaning literally *that which sets the tune*, from the Latin *in* and *canere* = *to sing*, and *acuteness* has passed from its original sense of *sharpness of edge* into *quickness of mind*. Such words as *melancholy* or *precocious* or *ardour* we never represent to ourselves as suggestive of an underlying figurative meaning, whereas each of these words has a derivation which reveals that we use them all in a figurative sense become literal through time and familiarity. *Melancholy* is understood now to be a *low state of spirits*, but originally it signified *black bile*. *Precocious* is accepted as meaning *early, premature development*; it comes from the Latin *prae* (*before*) and *coquo* (*to cook, to ripen*), meaning thus *too early ripe*. *Ardour* is now *fervour, enthusiasm*, but primarily it meant *physical heat*.

Metaphors that are now no longer metaphors range freely in many parts of speech in our language—in nouns, verbs, adjectives, and even prepositions.

As instances of figurative uses of *nouns* become literal: the *fire* of his imagination, a *flash* of hope, the *decadence* of the English drama, the *downfall* of his hopes, a *feast* of beauty, the *tide* of popularity, the *motive, impetus, impulse* of dread.

Similarly of *adjectives* we have terms now taken as literal: *stony* heart, *burning* passion, a *transparent* lie, a *piercing* draught, a *relentless* argument, a *well-hatched* plot, a *deceptive* calm, and so on, with countless other examples.

Again, with *verbs*: *cast* your eyes on this a moment, to *pick* a quarrel, *pocket* an insult, *triumph* over a foe, *pursue* a *line* of thought

(*line* also is here a figurative use of the still existing literal *line*), to *overthrow* a proposition, to *thrill* with anticipation.

In *nouns, verbs,* and *adjectives,* all three, there are what may be termed specialised functions of metaphor—that is, where the one word, be it *noun, verb,* or *adjective,* is made to do duty for many others owing to the great variety of meanings which it offers, all of them now accepted as literal, though they are in essence figurative and merely akin—if, indeed, akin at all—to the original literal meaning. The noun *hand* is a case in point. Literally it is the term applied to a certain part of the body; its extended uses are numerous: the *hand* of my watch is loose (*hand* because it is the part that points); this daughter is my *right-hand* (most useful helper); we were beset on all *hands* (the hand being on the side; the expression is equivalent to *on all sides*). Then there is the idiom to be *hand and glove* with somebody (which means an intimate friendship, on the analogy of the glove fitting close to the hand). A pony twelve *hands* high (the breadth of a hand is understood).

Face has in like manner numerous variations, while meaning literally *countenance.* As well as of the *hand* of a clock we speak of the *face* of a clock, the *face* of a compass, the *face* of an engine, to put a brave *face* on it, to fly in the *face* of danger; and then what is almost a slang expression, they had the *face* to do it (*boldness, audacity*).

Head is literally a part of the body—that part attached to the neck; but it does yeoman's service for a great number of expressions. Some such are: the *head* of the army, the *head* of the class, and so on of any division or subdivision of society in general, meaning thereby the chief, the first person in it; the *head* of a pin; the *head* of a coin; the *head* of the table looked displeased—that is, the person who sat at the head, or rather end, of the table; an article has so many *heads* or *headings;* to give a horse its *head* is to let it go as quickly as it likes; it is impossible to make *head* or tail of it. Then there are compounds: *head*-boy of his school, *head*-student of his class, the *head*-waiter of a restaurant, the *head*-master of a school. In all these expressions we accept the terminology without question of it being figurative. To choose out words similar to *hand, face,* and *head* and examine their resources would afford considerable interest and amusement. They are so numerous as to repay the most casual search. We so often speak of an *air* (*melody*) in music, of the *branch* of a subject, the *root* of the matter, a *flow* of rhetoric, a *stream* of eloquence, the *root* of evil, the *arm* of the law, where the word thus used has in each instance been turned from its original literal meaning.

A multitude of verbs offer themselves for similar illustration. *Run* and *break* will serve as admirable instances of the nimbleness of language in converting the one term into fifty or a hundred different uses. *Run* in its literal sense has the simple meaning of the action of quick motion, *running,* whether of people or other animals. In its figurative use its meanings are amplified many times, until, indeed, it has become as useful as the word *get,* though it is not obnoxious as *get* is, since it rises above the stage of being a mere scotticism or colloquialism, and has attained the dignity of a true idiom. It is a word of much worth. Its variety of uses may be tested by citing some few of them: the phrase *ran* thus (was thus worded); my resources bid fair to *run* out (come to an end); the way that boy *runs* through money is a disgrace (spends); his blood *runs* cold (became); lead *runs* in the flame (melts); how you do *run* on without listening to any answer! (continue talking); the road that faces you *runs* due east (has the direction); the water *runs* down the bank (flows); the blouse was spoiled by the colours *running* in the wash (did not remain fixed); this car *runs* three times a day; I have a *running* account with that firm; the glass *ran* over (the contents of the glass ran over). Many, too, are the transitive uses of the verb *to run* as when we say: he *ran* great danger of being drowned (incurred); how do you manage to *run* two big concerns at once? (keep them at work); the Great Western Railway Company contemplate *running* a new line along the coast (cause it to be made); he won, but his brother *ran* him hard (nearly overtook him); the gallant seaman *ran* the Spanish blockade (made his way through without capture); you nearly *ran* that pin into my arm; our boat *ran* aground; people who *run* other people down are detestable (speak badly of people, disparage them).

Break, on the other hand, is employed for the most part with a direct object, its intransitive uses being distinctly more limited, yet even these are sufficiently numerous and differentiated in meaning to afford subtle shades of expression: the day has begun to *break* (dawn); has the school *broken* up? (closed for holidays); plague *broke* out among the Turks; the pony *broke* into a canter; she has *broken* with him altogether (severed friendship). There are, further, not a few interesting and curious compounds with *break* or parts of *break,* some of them bordering on slang, as: I am *stony-broke* (to be penniless); to have a complete *breakdown* (to become very ill).

These meanings show considerable divergence in most cases from *break* in its literal signification which, as in *break* a glass, *break* a leg, *break* a plate, means to cause to part asunder, to split with violence. Its extended uses are well-nigh countless: "Yorick *broke* silence with, 'Yet there is time'"; his recent loss has *broken* him up completely, in fact *broken* his heart (that is, he is overcome with grief); try to *break* yourself of that bad habit (cure yourself of a bad habit, get rid of it); his entry *broke* the ice, and people began to talk (relieved the shy tension, caused a diversion); to act thus is to break the law (violate or transgress a law); to *break* a colt (to bring it under control); the hanging branch *broke* his fall (took away from the violence of the fall); it is always inspiriting to *break* new ground (to begin a new theme or project); I have not *broken* my fast since morning (eaten food); the charge succeeded in *breaking* through the enemy's lines; who will *break* the news to him? (tell for the first time; *break* in this use is a word of ill-omen, since it is hardly ever used with the understanding of *good* news—it forebodes disaster); his impetuosity *broke* down all obstacles (overcame); I want you to help me to *break* up the party early (to bring it to an end). The quality, then, of the word *break* may be ranked high, because of the great variety of phrasing it affords—phrases, too, which embody in themselves much vigour and intensity, derived naturally from the primary meaning of *break*, so that, though we no longer realise anything of the figurative character of such a phrase as they *broke* up the meeting, yet instinctively it makes appeal to us by its very vitality of expression. In itself, too, it is a simple word, as are many, if not the majority, of the words that have these flexible metaphorical powers of application. Equally potent as *break* and *run* are such verbs as *catch, play, take, strike, cut,* or *stick*. Each and all of them are indispensable in our everyday conversation, they have been wrought into the very fibre of the language, they have won free currency, and are stamped as idiomatic to the English tongue, which is the supreme test of the value of word or phrase. In regard to adjectives, perhaps the one word *dead* affords as varied and telling an illustration as any. In its literal meaning it is that which is lifeless, inanimate. But it has roamed abroad in the realm of language, and shaken off such narrow confines, changing its garb to suit the company in which it found itself, so to speak. Fundamentally it may remain unaltered, but the guise alone certainly conceals its origin in many of the following very common expressions: Why do the *dead* languages appear so important to you? (languages no longer spoken); he is a *dead* shot (unfailing); for a *dead* certainty (absolutely sure); a *dead* calm at sea, on land (everything motionless); are you *dead* to all sense of shame? (incapable of feeling shame); the committee was *dead* against such a move (directly opposed to it); she dropped into my arms a *dead* weight (a weight without power to raise itself); that means a *dead* loss to me (irretrievable); the result of the race was a *dead* heat (that is, no result); he wandered abroad into the *dead* of night (very silent time of night), and so on.

Very many other adjectives are likewise metaphors in a decayed stage where the figurative sense has come to be taken literally. Some of these are: *Light,* as in: she has such a *light* touch (on an instrument). *Simple:* we always prefer *simple* food (plain in the sense of wholesome). *Lame:* a *lame* story. *Iron:* an *iron* will (inflexible). *Golden:* a *golden* opportunity. *Burning: burning* zeal for the cause.

The consideration of prepositions we have left to the last, not because they are less in importance or in number, but really, as is a common device, to give them a position of emphasis, for undoubtedly the preposition more than any other part of speech has offered itself for metaphorical use readily and in much variety. When in their original literal use, they served to denote relations in *space,* but then they were applied in a metaphorical signification to denote relations in *time,* and finally they grew to be applied even more widely and generally, serving to denote many other kinds of relations. It would be beyond the scope of this article to deal in detail with all the variations and resources of the preposition. Choosing, then, *at, by, of,* and *with* as four of the commonest, a glance into their functions will reveal the riches which we are apt naturally to accept without thought or appreciation. The capabilities of these four words are not extraordinary, since they are to be paralleled by almost any other preposition. *About, above, after, against, before, behind, below, beneath, beside* and *besides, for, from, on, in, over, through, to,* and *under,* are all active in metaphorical applications. *At* literally fixes the locality of an action or an object: he is *at* the club; the cat leapt *at* the mouse. Passing beyond its literal limits, we have: he ought to come *at* six o'clock (time); he is so good *at* tennis (sphere of a game); you shall have it *at* cost price (value); no matter where he finds himself, he is always *at* his ease (condition); you may pay me *at* your con-

venience (combination of time and condition): *By* means literally *near to*, as in Sit *by* me—that is, nearness in space. Metaphorically thus: I was up *by* cockcrow (time); you must always do your duty *by* your mother (towards); you can buy peas *by* the quart (quantity); he caught hold of me *by* the hair (instrument). *Of* has in its literal limitation a sense of separation or movement from a thing, but at no great distance. Its extensions are numerous: I did not hear *of* your engagement till yesterday (concerning); you are the beloved *of* many men (agency); a box *of* wood (material, equivalent to a wooden box); a box *of* bricks (contents); the carriage *of* his master (possessive); blind *of* one eye (point of reference); she died *of* grief (cause); you always give *of* your worst on these occasions (partition). Then finally *with*, which originally meant merely nearness in space, as You live *with* me. It is applied metaphorically thus, meaning nearness in either a friendly sense or otherwise: Practically your views are in accordance *with* mine (nearness of agreement); you have spent the whole day fighting this point *with* me (nearness of disagreement); you ought to treat your elders *with* respect (here merely manner); get up *with* the lark and you will enjoy life (nearness in time); it is sad that I must part *with* you (separation); *with* all his good looks, he is not in the least popular (in spite of). The last two instances show great divergence from the literal meaning of *with*, instances of the elasticity of language.

This briefest of surveys will yet show how inextricably bound up with language in its most ordinary everyday use is the metaphor, which accounts for its pre-eminent importance as a function in enlarging our vocabulary. Such commonplace words as *recollection, suspense, apprehension*, are all terms which in their primary signification meant something sensible and not mental, but which are not applied metaphorically to the intangible—to, in short, the mental. *Recollection* thus has its literal meaning *to gather things together again; suspense* is *a hanging-up; apprehension* in *a seizing or grasping with the hand.* The importance of the metaphor is brought home to us on realising how it is thus woven into the language, not merely into superficial side issues, not merely into a poetical and literary style, but right into the framework, into the core of our mother-speech in its ordinary, and consequently in its most far-reaching, representations.

Word-Composition

In dealing with the elements that work together for the increase of the wealth of words in English, the element known as *word-composition* must not be neglected. It is an element that is essentially technical, and hence of more interest to the etymologist than to the general reader. Without, however, analysing the whole right down into its minutest parts, a sufficient dissection may be entered into to exemplify at once the process at work, and perhaps provoke the curiosity and interest of the casual investigator to pursue the subject further. Our vocabulary, not merely in quality, but this time in quantity too, owes a great impetus to this habit of compounding words. The principle owes its origin to its ancestor, the Indo-Germanic language, where the process was well developed. One broad distinction must be marked, however—that of the loss of case-endings. This may be regarded as a boon to the language. The variations that offer themselves may not inappropriately be likened to mathematical permutations and combinations. Taking two simple words, such as *sweet* and *meat*, and making them into one word, we have *sweetmeat*—that is, a noun is the result in the instance of the combination of an adjective and a noun. We may also have the combination of an adjective and an adjective, as *pale-green*; of an adjective and a verb, as *whitewash*. Or, again, with *adverbs:* an adverb and a noun, *uproar;* an adverb and an adjective, *evergreen;* an adverb and a verb, *outweigh*. Or with nouns: a noun and a noun, as *fruit-tree;* a noun and an adjective, as *grass-green;* a verb and a noun, as *cutpurse*. These may be considered the outstanding features in word-composition. The elements in the composition have, as a rule, distinct functions, as in *pear-blossom*. *Pear* is here the particularising element, while *blossom* is the general element.

Perhaps the most comprehensive way of estimating the capacity of English in word-composition is to try and answer the question: How are compound nouns formed? To give an adequate answer to this question will mean the covering of a fairly large field, since the methods are numerous. Some of the most important ones have been mentioned already. The methods, however, do admit of a clear division according as they deal with words which are related or unrelated grammatically. The class in which the related words are to be placed is the larger, as it holds many more instances of this type of word-formation, since naturally there are many more possibilities for word-formation in related than there are in unrelated words. Examples of some of the types in the related class of words are: *cut-throat, rent-collector, down-fall, look-out*

and *out-look, half-crown, loving-cup, hump (humped)-back, sportsman, dairy-maid.* These compound nouns are each composed in a different word, which speaks well for the pliancy of our language. The combination of the parts of speech which they exemplify has already been noted. A similar combination, only to an extent considerably more limited, takes place where the compound nouns are formed from simple nouns which are quite unrelated, as in the following: *ear-ring* (the specialising process in this and following combination), *bathing-machine, bakehouse* (not *baking-house*), *undergrowth.*

Adjectives are almost as numerous. In the class of words related grammatically, we find *double-faced, heart-rending, underhand.* On the other side, from words which have no grammatical relation, we have the following compound adjectives: *turkey-red, head-strong, country-bred, knee-deep, lion-hearted, cream-white.*

Verbs which are compounded from unrelated simple words are not in such hordes—at least they are much more limited in variation. *Cross-examine* and *turn-out, throw over, knock against,* are examples of these. Or, again, where a grammatical relation does exist: *sunburn, typewrite.*

In spite of what may seem countless possibilities and as many actualities in word-composition, the English language has in reality not developed that element in its resources, but, on the contrary, allowed it to wane, owing largely to its unequalled assimilation of foreign elements into itself, which, while tending to enrich it, at the same time tended to stifle its native capacity for word-composition. The Latin and Greek elements in particular did much to oust the native word, though in many cases both words exist side by side. Thus we find *motherly, maternal; fatherly, paternal; brotherly, fraternal,* but *sisterly,* not *sororal* (or rarely); *earthly, terrestrial; heavenly, celestial; truthful, veracious; timely, temporal,* and others. The presence of both terms in the language is very welcome, for they are sufficiently differentiated as to allow of subtle differences in their use, which lends additional richness to the language. It is a matter of regret, however, that the native term in many instances has either been ousted out of the vocabulary or else was not created at all, owing to the presence of the classical word. Adjectives especially suffer from a dearth of native formations. In the nouns which follow, all the adjectives corresponding to them are of foreign derivation: *mind, mental; book, literary; school, scholastic; sun, solar; star, stellar; son, filial; eye, ocular; mouth, oral; nose, nasal; house, domestic,* and so on with several others.

Compounds in English, to return from the slight digression, are not merely two, but also several, words joined together, making, in fact, a phrase compound. Such phrases are very common, and are peculiarly English in the way they set at nought any guiding rule of composition. Of the simpler kind we may cite *son-in-law, father-in-law, mother-in-law, barrister-at-law, note-of-hand, rough-and-ready, matter-of-fact, spic-and-span, devil-may-care, four-in-hand, well-to-do, ticket-of-leave, get-at-able* (colloquial), *out-at-elbow.* English has a facility in running several words together into one big adjective formation, as in "He came up to me with a *hail-fellow-well-met* look on his face, or as in Dickens, "a little man with a puffy *say-nothing-to-me-or-I'll-contradict-you* sort of countenance." Admittedly considerable license is used in such expressions, and since they are obviously facetiously intended, they are all the more permissible, but at the same time they do illustrate the capacities of the language, and make it explicable why such phrases as *Lob-lie-by-the-fire* or a *would-be* singer or a *stay-at-home* person have readily become permanent fixtures in our English speech.

From our earliest poems to our most modern the language has won many wonderful words and phrases owing to the poetical fancy of their creators. Such words enrich our vocabulary only to a limited degree, perhaps in that they can hardly be claimed to have become to any great extent popular; yet their influence is not the less vital, for it is profound, and in the literary tongue at least has an abiding charm, and has an influence from generation to generation on the thoughts and thence on the language of all who dally in the realms of poesy. In the very earliest English the power of word-composition is remarkable, and in the *Beowulf* and some of the poems of Cynewulf in particular the compounds are quite wonderful; in the *Judith* the force and vividness of phrases through word-composition lend an exquisite charm to the poem. In the first ten lines of *Beowulf* there are no fewer than eight compounds, compounds which nearly all call for a round-about phrasing to render clear in Modern English what we feel to be the full meaning of the old compounds. Thus *Gār-Dena.*

The Cynewulf poems possess some glorious compounds. The *Judith* poem, of unsurpassed nobility among all the Old English works, owes much of its beauty to the vividness of its myriad-like compounds: *wael-gifre fugel (bird greedy for slaughter),*

which yet is *urig-feðere* (*dewy-winged*), a beautiful expression, and also *saluwig-pad* (*dark-coated*). Some of the Old English terms which do justice to the extraordinary flexibility of the old tongue: *Bearo-naess* (*woody headland*); *Cumbol-wiga* (*warrior fighting under a banner*); *Deofol-seoc* (*possessed of a devil*, literally *devil-sick*); *Dunscraef* (*hill cave*); *Ellen-rof* (*strong of courage*); *Ealdor-dugud* (*flower of the chiefs*); *Faederen-maeg* (*paternal kinsman*); *Foregisl* (*preliminary hostage*). *Heoru-hociht* (*with formidable hooks*), a compound differing in kind, but almost more important, because of the formation of a word of entirely new sense from two words of a direct simplicity. A whole series of such words exists, formed through means of a prefix and a simple word. To exemplify this, let the prefix be *wiðer*, meaning *against, in return*. Thus in conjunction with *lean*, meaning *loan*, we have *wiðerlean* (*reward, requital*); *wiðer-saec* (*hostility, opposition*), from *wiðer* in combination with *saec*, from *sacan*, meaning *to fight*. Similarly *wiðersaca* has the sense of *an adversary*; *wiðertrod* means *a retreat, return, trod* being from *tredan* (*to tread, traverse*); *wiðerweard* means *rebellious, perverse*. Parallel methods of word-formation in Old English are very numerous, and it is distinctly regrettable that to some large extent this capacity of word-creation from the native stock has been lost largely owing to the influx of foreign tongues, which, while enriching the home language very apparently, must yet bear some responsibility of the impoverishment of some of the original resources.

Though after the Old English period the language gradually lost many of its possibilities of word-composition, yet neither our prose nor our poetry since is devoid of examples of effective and daring compounds. Many of these compounds appear also in our ordinary vocabulary, but others, again, do not range beyond their poetic demesne. A leaning towards the use of compounds by the poet is sometimes very marked. The character of the age has its influence too. For instance, the Elizabethan age is rich in compounds, whereas the Augustan age inclines to avoid them, showing them, comparatively, little favour. The difference in the conception of poetic diction accounts in some measure for the contrast. Spenser has scattered throughout his poems some unusually striking compounds, particularly in some of the cantos of the *Faëry Queene*. The scattering of such compounds, however, it must be remarked, is comparatively few and far between. Some of them are quite commonplace, and would not readily arrest the reader's attention; others again are beautiful and, more than that, striking, as has been said. The armour of his warriors receive a due share of compound epithets. Thus we have "*three-square* shield," "*sunne-bright* shield," and the fine line, "High brandishing his bright *deaw-burning* blade," where the reference is to the sword glittering with dew, or with drops from the holy-water well in which the knight had lain all night. "Disarmed all of *iron-coated* plate." "And, high advancing his *blood-thirsty* blade" (where nowadays *bloodthirsty* is not usually written as a marked compound with a hyphen; in Spenser there are not a few words written as compounds which appear as one word to-day, unless we pause to examine their formation).

To single out some striking compounds: *fiery-footed, hell-bred* beast, *fruitful-headed* beasts, *silver-dropping* tears, *ever-dazzling* rain. They are simple but effective. Sometimes a prosaic turn of phrase is dispensed with by means of one of these epithets, as when the poet speaks of his "*corn-fed* steed." The line that runs, "And fittest for to forge *true-seeming* lies," is peculiarly happy in the pregnant force of the term *true-seeming*. Not many compound nouns, especially if compared with the number of adjectives, are to be found in the *Faëry Queene*, and those that exist are not much worthy of note. The description of Diana contains one:

"Who in her Self-resemblance well beseen
Did seem, such as she was, a goodly maiden Queen"

intended, no doubt, as an indirect compliment to the Virgin Elizabeth.

Or, again, strewn elsewhere here and there in poets contemporary with Spenser, are some quite simple compound words full of suggestive images:

"Early, before the world's *light-giving* lampe
His golden beame upon the hils doth spred,
. . . . . .
Doe ye awake; and with fresh *lusty-hed*."

"The whiles an hundred little wingèd loves,
Like *divers-fethered* doves."

Sir Philip Sidney boldly uses a phrase compound in one of his sonnets, thus:

"Sure, if that *long-with-love-acquainted* eyes
Can judge of love, thou feel'st a lover's case."

He has, too, a happy turn of expression when he calls sleep "the *baiting-place* of wit."

All the Elizabethans, greater and lesser

alike, take a delight in weaving words, knitting together two or more simple ones into a compound that may merely be effectual in dispensing with a whole phrase, or which may be potent in conjuring up more vivid imagery. The results are sometimes more fantastic than beautiful, especially when a fresh compound is put in the stead of one already existing and not in itself despicable. The line of *Daniel* that runs, "Her *brow-shades* frown, although her eyes are sunny," can hardly be felt to have gained anything in expression by the rival reigning —for the moment—in the place of the ousted *eyebrows*.

Variations on our most commonplace words are not infrequent. To speak of *well-lined* slippers (as we would in prose) would hardly be considered to poetic dignity or poetic charm of phrasing—one of the loftiest duties of the poet—but Marlowe, by the substitution of the *well* by the simplest equivalent *fair*, makes the picture pleasing. Thus in "The Passionate Shepherd to his Love":

> "*Fair-lined* slippers for the cold,
> With buckles of the purest gold."

Throughout his songs Shakespeare has strewn gems of phrasing, for he is as outstanding among our poets for his wealth of compounds and splendid combinations—as in "*heaven-kissing* hill"—as he is in the whole sweep and all-embracing compass of his vocabulary. We quote odd fragments from the songs:

> "When daisies pied and violets blue,
> And *lady-smocks* all *silver-white*
> And *cuckoo-buds* of yellow hue
> Do paint the meadows with delight."
>
> "The strain of strutting chanticleer
> Cry *Cock-a-diddle-dow*."
>
> "Then come kiss me, *sweet-and-twenty*."
>
> "Daisies *smell-less*, yet most quaint."
>
> "Let the priest in surplice white
> . . . . . .
> Be the *death-diving* swan."

The charm of a great number of the Shakespearean compounds is that they are *not* innovations always, but that they are at times the most ordinary everyday phrases wrought into the poem with poetic genius. No words could be simpler nor more effective in their unaffected guise than the following—the first one, indeed, being in itself so prosaic as to deny inspired wielding except by a master hand:

> "Golden lads and girls all must
> As *chimney-sweepers*, come to dust."
>
> "Fear no more the lightning-flash,
> Nor the *all-dreaded thunder-stone*."

Or, again, from the sonnets:

> "And weep afresh love's *long-since-cancell'd* woe."
>
> "The *Canker-blooms* have full as deep a dye
> As the perfumed tincture of the Roses."
>
> "Nor dare I chide the *world-without-end* hour."
>
> "O, no! it is an *ever-fixèd* mark."

In the plays a multitude of compounds abounds, many of them a joy in sheer word-music, others again impressive and pregnant with imagery. Their variety and divergence are perhaps among their most remarkable features, so that the range stretches from the most trivial commonplaces to the topless heights.

It is usual to speak of a *well-deserving* person, but the word as a noun is not so common. As such it appears in the well-known little poem beginning:

> "Shall I, wasting in despair,
> Die because a woman's fair?"

It is in the verse:

> "Shall a woman's virtues move
> Me to perish for her love?
> Or her *well-deservings* known
> Make me quite forget my own?"

This is a very frequent literary device—the conversion of what is properly an epithet into a noun.

The sonorous cadence of Milton often owes not a little to his full-mouthed compounds: "*meek-eyed* Peace," "*divinely-warbled* voice," "*shame-fac't* night," "*flowre-inwov'n* tresses," "*twice-battered* god," "*sable-stolèd* sorcerers," "*Night-steeds*," "*leaden-stepping* hours," "*heart-easing* Mirth," "*wide-watered* shore," "*love-lorn* Nightingale," "*rushy-fringed* bank," "*rosie-boosom'd* Howres," "Ivy *never-sear*," "*tinsel-slippered* feet," "*coral-pav'n* bed," "*ever-during* (as a variation for *everlasting*) dark," are some few of his numerous compound adjectives.

A happy compound of Gray's appears in the line, "The breezy call of *incense-breathing* morn," or again, the phrase, "their *many-twinkling feet*." In the same poem we find:

> "She deigns to hear the savage youth repeat
> In loose numbers wildly sweet
> Their *feather-cinctured* chiefs and dusky loves,"

where the epithet formed is very effective. More prone to compounds than Gray is his contemporary Collins. In the "Ode to Evening," which can only be classed among short poems, six compounds are to be found. Five of these are adjectives—the more frequent type apparently with the poet—

the sixth a noun. They are all appropriate, and the least that can be said in their praise is that they express the poet's image in the neatest and most concise way, which is precisely one of the fundamental functions of the compound epithet. Some of those appearing in this special ode are quite common even in ordinary speech, though not common, perhaps, in their application in the poem. Thus we do speak of a *bright-haired* person, but the word acquires a new significance when Collins writes of "the *bright-haired* sun." Other compounds in this same poem are "the *weak-eyed* bat," "some *time-hallow'd* pile," "*rose-lipp'd* Health," and the charming phrase, "*dim-discovered* spires." The line containing the compound noun is very suggestive: "For when the *folding-star* arising shows His paly circlet." It will be noticed that a compound often has a wealth of suggestion—suggestion sufficient, indeed, to provide a clear image of the poet's conception, yet retaining at the same time reservations that make up for the avoidance of the literal to which a more wordy description might incline.

One of the links between the Romantic poets and the Elizabethans is a similarity of language, a love for the rich and ornate. The poets of the so-termed Augustan age, taken as a whole, offer a contrast in this and in many other features. Among the poets of the Revival of Romance, Age of Wonder, or French Revolution, as it has been variously termed, Wordsworth is an outstanding exception, probably from his peculiar conception of poetic diction, from his desire to shun all but the simplest, most direct expression; he makes rare use of the compound. Byron also, if compared with either Shelley or Keats, shows no marked leaning for the device of compound words or phrases. Coleridge, moreover, though more certainly than Byron, could not compete in this particular item with either "Adonais" or his author. Yet some of Coleridge's compounds are not to be passed by unheeded. In *The Ancient Mariner*, ever and again, through the medium of a strange not-of-this-world compound, the eeriness of this wonderful poem is deepened and intensified. In the short passages quoted it will be realised that the word, the compound in italics, is in each instance the vital word, if not in the whole verse, always at least in the sentence in which it stands. Only the most outstanding are chosen:

"About, about in reel and rout
The *death-fires* danced at night."

"And straight the sun was fleck'd with bars
(Heaven's Mother send us grace!),
As if through a *dungeon-grate* he peer'd
With broad and burning face."

"Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The Nightmare *Life-in-Death* was she,
Who thicks man's blood with cold."

"One after one, by the *star-dogged* Moon."
"All stood together on the deck
For a *charnel-dungeon* fitter."

With a charm all its own is the line descriptive of the wind, "Like a *meadow-gale* of spring," where the word *meadow-gale* seems to bring with it all the sweet scents from the fields over which the wind has flown.

Both Shelley and Keats, and Keats especially, revel, consciously or not, in compounds. Without being so noteworthy as are those of Coleridge, perhaps, they are none the less very happy touches. Thus Shelley speaks of the winds as "*heavy-wingèd* thieves," or, again, of "*rain-awakened* flowers, of autumn leaves in all their wild and saddened hues as "*pestilence-stricken* multitudes," and elsewhere he has the picturesque term *star-inwrought*, in the poem to the Spirit of Night:

"Wrap thy form in a mantle grey,
Star-inwrought."

Keats too, and to a greater extent, has a marked love for the melodious murmur and artistic capacity of the compound. In his *Ode to a Nightingale*, there is hardly a verse that has not several, such as "*light-winged* Dryad," "*deep-delved* earth," "*country-green*," "*purple-stained* mouth," "*spectre-thin*," "*leaden-eyed* Despairs," "*fast-fading* violets," &c. Thus also have the later poets—Tennyson, Browning, right on through Matthew Arnold up to Swinburne, Watson, and Rudyard Kipling—dallied with words, enriching the language with beautiful, strange, and even grotesque compounds. The skilful turn of a compound—the suggestive hitching together, as it were, of words in essence quite dissimilar—so as to produce a tapestry-like effect from the rich colouring and skilfully blended hues, makes word-composition one of the most potent factors in word-creation.

The instances dwelt on are those tending to illustrate poetic flexibility, but almost as great powers of adaptability could be displayed by selections from most of our standard prose writers. Perhaps with the latter the compounds may be judged more commonplace—an inevitable decision where we demand less license on the part of the author than the poet. The poet is often driven to the invention of a compound for

the sake of metre and rhyme, which could not be sacrificed to the direct phraseology of prose. Verse, then, may be regarded as an incentive to word-composition of a type that stands out apart from myriad examples occurring in everyday life. Mr. Rudyard Kipling's simple but effective "*rime-ringed* sun" shows how a subtle element enters into the compound of a poem, which is not part of the compound of a prose article, nor even of a piece of prose writing of sustained loftiness. Naturally a great number, perhaps even the majority, of compounds figuring in a poem are not strikingly different from those of prose. Many of them belong to both spheres. Some, again, may be regarded as breathing the breath of the prosaic, as Shakespeare's *Chimney-sweepers*, yet who would cavil at its use? The broad distinction between the poetic and the prose compound is, that among those of the former are to be found the most daring, brilliant instances of the resources and flexibility of the English language.

Technical Terms

Technical terms make a not inconsiderable addition to our vocabulary. It would be interesting to select at random some half-dozen trades or sciences and examine their respective vocabularies, which unquestionably would be found to be quite distinctive and individualised, since every trade and science has its special language. When men and women of the same profession discuss their subject together, technical terms are inevitably introduced into their talk. This is both natural and desirable, because the language spoken is one understood by both sides. But to introduce technicalities into a conversation where they appear as so many incomprehensible foreign terms to the uninitiated can hardly be accounted good taste. Such indulgence, whether unconscious or deliberate, savours as much of affectation as to punctuate a conversation or trick out an article with far-fetched quotations, which only serve as being suggestive of a reproach to the hearer's or reader's ignorance.

In the history of technical terms there would seem to be two well-marked processes.

The first process is that where terms existing in the language have been taken into a specialised atmosphere, so to speak, and, and losing their everyday appearance become, owing partly in some cases to a modification of their meaning, technical. To instance this we have *negative* as used now in photography. Or, on the other hand, the process is reversed—that is to say, terms that are strictly technical belonging to some other school of learning escape to a wider sphere, becoming part of the general vocabulary. It is this latter process that concerns us here, since it is another method of swelling the number of words in our speech or writing. From mathematics this process may be well exemplified. Such terms as *problem, corollary, positive, negative, zero, zenith, inverse ratio,* or *inverse proportion,* have long ago become part of the vocabulary of all educated persons. Thus it is that learned words become popular, increasing the riches in our word-store. Apart from terms which may be regarded as technicalities, and have passed from their specialised use into the general vocabulary, a myriad of terms exists which originally were confined to the narrower sphere of the highly educated, and later became current with the people—whence the epithet "popular" to distinguish from what may be styled learned. Numerous present-day synonyms illustrate the distinction. The contrast is clearly shown in any of the following pairs: *thin, emaciated; fat, corpulent; fire, conflagration; building, edifice; secret, cryptic; speech, oration; lying, mendacious; truthful, veracious; weighty, onerous; learned, erudite.*

A reservation, however, concerning the use here of the terms "learned" and "popular" must be made. It will, of course, be understood that they are not used in any absolute sense, since vocabulary always differs with the individual, and what might be "learned" in one man's vocabulary is not so in that of another, but, broadly speaking, the distinction holds good. A glance through the pairs of synonyms just quoted will show that it would border on the hypercritical to carp at the terms used thus—"popular" and "learned." In passing we may turn for a moment to a side issue—namely, the disadvantages of the passing of a great many "learned" words into "popular" ones. The rise of the newspaper and journalism in general is answerable for some of the deplorable consequences springing from the passion for the far-fetched in preference to the simple, unpretentious term. The mistaken and lamentable conception of style among many in the journalistic world has led to the widespread adoption of the stiff and stilted. The other extreme is reached, of course, where any word savouring of the "learned" is rigorously excluded not only from the everyday vocabulary, but, further, from the vocabulary that would be appropriate to the more dignified occasion, and where consequently the simpler word is both bald and inelegant. It has been well put that "the sole criterion of choice consists in the

appropriateness of one's language to the subject or occasion." Thus it is that custom, not derivation, marks a word as "popular" or "learned."

To return, however, to technical vocabularies. The digression into the question of "learned" and "popular" will have shown that at one time all technical terms are in a peculiar sense "learned," but that, with some broad exceptions, they tend sooner or later to become "popular." Some branches in the technical language have dwelt long in the land, for they are connected with the oldest industries of the country. Such vocations as farming, fishing, forestry, rank among these. Merely because, however, they are such ancient inhabitants they have become more widely known and understood by becoming as one, as it were, with the general language, in spite of their intrinsically highly technical character. Such schools of learning, too, as those of philosophy, divinity, law, and medicine, have given large contributions to the general vocabulary. Technical terms are indubitably on the increase since the arts and sciences continue their process of development, and new terms are ever in demand. To pursue this point further would lead to the question of the neologism, which is closely bound up with the technical coinage that is in either transient or lasting favour. Such technical neologisms nowadays often become immediately "popular" owing to the discussion in the newspapers of the discovery or experiment for which they stand. Compare thus *radium* or *wireless telegraphy*. Many terms escaping thus from what may be called their watertight compartments and ranging into the open, still retain their technical dress, character, and function; others again, losing this distinction, become absolutely naturalised from being applied vaguely or in a metaphorical sense, and thus finally all trace of their original scientific—or, more strictly speaking, technical—signification disappears.

In art and music much exists which very properly and inevitably becomes popular; within the last fifty years this is especially marked. It is very natural, therefore, that many of the terms that were originally in narrow confines owing to their particular application have gradually become familiarised to the masses. In these days when players or would-be players of some or other musical instrument are so very numerous, such terms are in everyday usage. Italian terms are in great numbers "popularised" thus. To note but a few of the most common ones: *piano* itself, *soprano*, *alto*, *allegro*, *andante*, *vivace*, *diminuendo*, *crescendo*, *presto*, *largo*, *concerto*, *trio*, *torso*, *opera*, *operetta*; and then again, *stanza*, *terra cotta*, *finale*. These and a host of others have still kept their original form, but some, again, have become, if not distorted, at any rate cut or abbreviated. Such are: *duet* for *duetto*, *quartet* or *quartette* for *quartetto*, *violin* for *violino*, *bass* for *basso*.

The same process takes place in religion. Many words in the first instance quite technical have passed into the next stage of being "learned," but lose their merely technical meaning by dint of being applied to ideas other than theological. Some such terms are: *heterodox*, *asceticism*, *cathedral*, *orthodox*, *dogma*, *pastoral*, *carnal*; *venial*. Other expressions, again, have passed into the third stage: they are neither "technical" nor "learned," but have become thoroughly "popular." It will be readily understood what a mighty instrument in the wielding of language exists in the Church. Through the pulpit and the priest a myriad of theological terms became familiarised, retaining in some instances their specialised meaning; but in a great many words the theological signification has become lost, or, if not actually lost, has become adapted to secular things. Such is the case with words like *damnation*, *reprobate*, *infidel*, *perverse*, *repent*, *mercy*, *grace*, *absolution*, *confession*, *doctrine*, *pilgrim*, *sceptic*, *heretic*. These terms and many others are freely applied to ideas beyond the theological sphere. We speak thus of a man as an adherent to a certain school of art, but a *sceptic* or a *heretic* in his views concerning any other school; or, again, a man may be quite *orthodox* in his statements regarding the social problem. Unquestionably the Bible read in the vernacular has been of the highest importance in increasing our vocabulary, and it may be looked upon as being as much a *technical* source as are the various scientific or art terms.

Though not comparable to theology, and more particularly to the Bible, in the wealth of words or in the variety of their store, philosophy and law are not negligible items in an appreciation of the sources of vocabulary enrichment. Terms which in philosophy were at one time strictly technical have since passed out of their limited sphere, generally to lose their intrinsic force and acquire a vague looseness foreign to their original meaning. Some such are: *category*, *predicament*.

Or, again, a number of law terms have become quite popular; in some cases they appear in an anglicised form, as in *divorce*, *entail*, *injunction*, but not infrequently they retain their Latin or French form with an English pronunciation. The history of all these terms dates from the Norman Invasion

of England, which accounts for the mingling, or more precisely the mixture, of Latin and Norman-French. Some of the most common terms, familiarised to a large extent in late years through the medium of the newspapers, a popular educator of no mean dimensions, are words like *mortgage, alibi, alias, affidavit.*

To turn to a very different province, which may, however, be regarded none the less as of technical aspect—the province of the sailor or the soldier. Nautical and military terms originally highly technical have in not inconsiderable numbers come to help to swell the vocabulary of the ordinary person. Some of these words and expressions are highly picturesque, and in some, indeed, we instinctively feel their metaphorical force and beauty. Common everyday terms used figuratively that have their source in the language of the sea are to be found in both writing and conversation. Some of those most frequently occurring are:

"All his plans will *suffer shipwreck* owing to the failure of that last scheme by which he tried to *weather the storm.*"

Or, as a prolonged metaphor:

"Once *under way* he *steered clear* of dangerous spots where he might have chanced *to run aground,* and finally *taking the helm,* at the critical moment he guided the ship of state into a *safe harbour.*"

Similarly a project may receive the epithet *piratical,* or we speak of a *derelict* scheme. Other common expressions are: to *make headway,* to *coast,* to *founder,* to *be taken aback,* to *scuttle,* to be a *castaway.*

A comparison arises in the adoption of military phraseology in regard to affairs and objects in a more extended sphere. Terms like *to parry, parade, manœuvre* have been turned to good use from being purely army expressions by becoming of significance in a general way. Thus *to parry* as used in swordplay is now also used in a figurative sense. In an argument or in a cross-examination the opponent is frequently driven to *parry* the question instead of giving a direct answer. We speak of a person making a *parade* of his knowledge; also we are ready to use our wits to *manœuvre* out of a difficulty if one arises by chance in, say, a conversation. *Tattoo* and *reveille* are both military terms which are used with extended meanings. *Captain,* as converted into a verb as well as when used as a noun, does not necessarily mean a grade of rank merely in naval or military spheres, as when, for instance, we speak of "to *captain* a hockey team." *Captain* has here the generalised meaning of *chief* or *head. To retrench* is another good expression in common usage: "You will do well *to retrench* after such a heavy outlay owing to the recent strikes." *Change of front* also serves other purposes than military ones. How often, too, do we speak of the *bulwark* of the nation, the *bulwark* of society? *Rampart, parapet, challenge, enemy, escape, prison, march, company, guard,* are some of the numerous words now used extensively outside the military sphere. In passing it may be noted that a large proportion of our military terms came to us at the time of the Norman Conquest through the French. This was the natural course of events, from the fact of the power of the Norman in the land. *Peace, arms, hauberk, cutlass, dart, battle, armour, troops, sergeant, dragoon, lieutenant, soldier, siege, vessel, lance, banner,* are some of the terms introduced at that period.

In another technical branch of the language—that of law—many of the terms in use are of French origin, and though some of them are for the most part purely law terms, as *jury, suit, felony, real estate, plaintiff, defendant,* a large number exist which are part of our everyday vocabulary: *marriage* and *heir* are among these.

Apart from what may be classed as really recognisable technical phraseology, which owes its origin and development to either the arts or sciences, to religion or philosophy, a further distinction may be noted which is of the nature of a technical language. This is the use of special phrases or words among certain circles of people who have common interests. Thus it may be student language or the jargon of schoolboys and tradespeople, or the affectations of the society person. It may be considered, however, as stretching a point too far to elevate what is at its best mere colloquialism, and at its worst a prevailing type of slang, especially as each of these diverse kinds of "technical" phraseology allows of treatment under special headings. This leads to the discussion of the share in word-supply which we must acknowledge to *slang.*

Proper Names and Words from Places acquiring a General Sense

I. *Proper Names*

A not uncommon process in language is the use of the names of individuals in a general sense. It is, indeed, a method of procedure so frequent and so widespread as to become hackneyed. When the acceptance is universal and the proper name becomes a common noun, then our vocabulary receives a new word. Biblical instances are numerous. The first stage of the process would seem to be that whereby the name is

simply transferred to a person of presumable resemblance. Thus a person may be styled a *Job*, or in derision a *Job's comforter;* a strong man is a *Samson;* or men may be variously signalled out as a *Dives*, a *Solomon*, a *Methuselah*, a good *Samaritan*, a *Nimrod*, a doubting *Thomas*. A classical example of this transference in name is in *The Merchant of Venice*, where Shylock exclaims:

"A *Daniel* come to judgment! yea, a Daniel!
O wise young judge, how I do honour thee!"

to be later mimicked by Gratiano:

"A *Daniel*, still say I, a second Daniel.
I thank thee, Jew, for teaching me that word."

Vast numbers of classical proper names are used in a similar way. How often do we hear such expressions as "He is a perfect *Apollo*"; "You are a *Hercules* in vigour," or the adjective, "That is a *Herculean* labour"; "You will think him an *Adonis*"; "The hockey girl promises fair to become the modern *Amazon*"; "She is a detestable *Circe*" (compare the adjective *Circean* guiles).

When the process is in its first stage, as when we call a great general "a *Wellington*" or "a *Napoleon*," or a tyrant "a *Nero*," or an orator "a *Demosthenes*," or, to bring it nearer modern times, "a *Burke*," we have the nouns still regarded as proper nouns; but when the noun is applied not merely to an individual but to a whole class, supposed to have the distinguishing trait which has become inextricably bound up with the name of such a character, then the noun becomes common and passes into general use. Some few of these nouns used thus are: *Shylock* for a grasping money-lender or usurer, a *Judas* for a treacherous friend, a *Fidus Achates* for a faithful friend; a *mentor* is used of a wise counsellor (taken from *Mentor*, the friend of Tellemachus in the *Odyssey*); *hector* is equivalent to *a bully* (a misapprehension of the nature of Hector of Troy). This last word has also been converted into a verb: thus *to hector* a person is to bully or torment him. Compare with this *to guy* (from Guy Fawkes), *to make sport of, to deride*, also the noun *a guy*, for a person clumsily or badly dressed.

To out-herod Herod is a classical instance of this converting of a noun from a proper name into a verb. It is used thus by Hamlet in his advice to the players against ranting. To realise its full force calls for the quotation of the whole passage: "O, it offends me to the soul, to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings; who, for the most part, are capable of nothing but inexplicable dumb shows, and noise: I would have such a fellow whipped for o'er-doing Termagant; it *out-herods Herod:* pray you, avoid it." It is interesting, too, to note that *Termagant* used here by Hamlet has now become definitely looked upon as the equivalent of *a scold:* "The pair of them are regular *Termagants*." *Termagant* is from a supposed god of the Saracens.

To lynch is another verb taken from a proper name—that of Judge Lynch, an American; it has been the usual assignation, but one not altogether authenticated. But *to boycott* is certainly from a Captain Boycott in Ireland, to whom such treatment was meted out. *To bowdlerize*, meaning *to expurgate* (from Bowdler's edition of Shakespeare), is an instance of the use of the suffix *-ize*. Compare *tantalizing*, from *Tantalus*.

Real, legendary, or characters actually created from a writer's imagination often pass down to posterity as so many by-words, as it were. If they are inspired creations, as Moliere's "Tartuffe," or stamped by an outstanding vice or virtue, they end by passing into the common vocabulary.

Where the characters are real or legendary they have been emphasized and brought before the public to greater advantage owing to their treatment in literature, poetically and dramatically. Shakespeare, and Chaucer before him, have thus made the part played by "Pandarus" (*Troilus and Cressida*) so vivid that from it we have the noun a *pandar*, or much more frequently the verb to *pander*. Right through the range of literature instances of this occur. Compare the expressions, a thorough *Falstaff*, a regular *Don Juan*, a *Timon*, *Paolo and Francesca;* or, again, in fiction, and quite modern fiction, we make use of such proper names as *Oliver Twist*, or *Becky Sharpe*, or *Bill Sykes*, and countless others, all applied in a general sense.

A whole list of adjectives culled from various books or people, real or fictitious, offers itself: *utopian, quixotic, cynical, epicurean, stoical, platonic*. Or, again, we may speak of a *Ciceronean* style in prose, or else that it verges on *Carlylese;* or, again, the criticism may be of the destructive *Shavian* type.

Words from places are almost as numerous as words from persons. Very often an article receives the name of the place from which it comes. The following illustrate this principle: *china, cashmere, champagne, java, damask, morocco, fez, sherry*.

Names of towns are also used as common nouns. Compare "a *babel* of noise," from the Tower of Babel and the medley of

tongues; or, on making a weighty decision, we speak of "passing the *rubicon*," the reference being to Cæsar crossing the river Rubicon.

A *gladstone* bag, a *davy*-lamp (from the inventor), *wellington* boots (or *wellingtons* as the noun alone), *brougham*, *victoria*, are further instances in this method of adoption of terms. They might be multiplied many times, but this brief survey, which has touched, indeed, on only a few out of numerous points, and that superficially, will perhaps serve to indicate this additional source, which is a factor of unique interest, perhaps because of its personal, picturesque nature, and because it is bound up intimately with the history of individuals and of nations: of nations, as such terms applied generally—a *turk*, a *tartar*, a *yankee*, *Hellenistic*, *philistine*, or *vandalism*—exemplify.

(*b*) *Words from the Names of Animals*

This source of word-making may be classed under a sub-section (*b*), since it is both minor in importance and hardly to be regarded as an actual source of word derivation, but more accurately, perhaps, as an enlargement, owing to the transference of words from a particular sphere into the common vocabulary, by applying them in a new sense. This subject has been exhaustively treated by recent etymologists, so that a few examples to show the processes at work are all that need be considered necessary in this comparatively brief survey of the elements in the English language.

The comparison of people to animals is a habit common to the street loiterer, and to many others upwards through most of the grades of society. It is no novel experience to hear one person call his or her fellow "a *goose*," "a *donkey*," "a *pig*," "a *parrot*," when the qualities of stupidity, greed, and imitation are implied. These are terms which we may take it for granted are familiar, in their full significance, to the lowest classes of the nation, since the birds or animals, *goose*, *parrot*, *pig*, *donkey*, are so common as to be well known. But often the terms used are of animals which undoubtedly very frequently have not been seen by those who use the word. Thus a very distasteful expression, but one that unfortunately cannot be placed among terms of rare usage, is the condemnation of one man by another, "You mean *skunk*," where it is very probable that neither of them has ever seen the animal so called. These words are all used, of course, in a figurative sense, to such an extent, indeed, that as well as demanding treatment, however slight, by themselves, they also encroach upon the land of the metaphor, since their use metaphorically really illustrates one of the varied devices by which the metaphor contributes to the increase of our vocabulary. Nearly all of the common animals that most readily occur to the mind come in for their share in designating people who are considered to possess the qualities of the animal whose name is applied to them. A miscellaneous set: *rat*, *cat*, *hound*, *monkey*, *swine*, *hen*, *sheep*, *wolf*, *fox*, *lion*, *panther*, *snake*, which are obvious in their meaning.

Many diminutives—that is, terms for the young of animals, are transferred to persons as terms of contempt or endearment. Thus in *The Rivals*, on reading aloud to Mrs. Malaprop the letter, presumably written by someone else but really by himself, Captain Absolute is compelled to give voice to an expression of disgust in order to pacify the offended lady, which he does by the exclamation, "Conceited *puppy!*" *Chick* and *chicken*, like *kitten*, are often used playfully and affectionately of people—young people, should, perhaps, be added—but it should be noted that the same word is used sometimes in disparagement as well as in endearment. "Come into the garden, *chicken*." "Yes, she is my one *chicken*," may be said by the fond mother. But a different construction must be put upon the word in the phrase, "Bob is no *chicken*," or, again, in the compound *chicken-hearted*, which simply means *a coward*. The opposite to *chicken-hearted* is *lion-hearted* (Richard *Cœur-de-Lion*), where the valiant quality of the lion is put into the epithet. *Lamb* as a diminutive is similarly a popular term, quite a different atmosphere surrounding it from that of its mother, *sheep*. In fact, once out of the lamb stage the sheep seems to lose all merit. The expression "the *wolf* is at the door," is so common in the quarters of the poor as to need no interpretation. The figurative use is no longer felt. Its meaning is only too clear, possibly, too, owing partly to the simile "as hungry as a *wolf*."

The stock of similes in the English language has received a considerable contribution from comparisons between the lower and the higher animals—that is, regarding man as the higher animal and comparing him with animals of the brute or lower kingdom. Some of these comparisons are: "lively, happy as a *cricket*," "busy as a *bee*," "blind as a *bat*," "slow as a *tortoise*," "swift as a *deer*," "gentle as a *lamb*," "bold as a *lion*," "stubborn as a *mule*," "cross as a *bear*," "close (secretive) as an *oyster*," "trusty as a *dog*," "subtle as a *panther*," "slippery as an *eel*," "sly as a *fox*." Nearly all these expressions have

corresponding adjectives, which, as we have seen in the section on similes, are of a formation which admits of their expansion into a simile. Thus we say *bat-like, deer-like, lamb-like, lion-like, mulish, bearish, doggy, eel-like, fox-like ;* and likewise *wolfish, sheepish, piggy* or *piggish, kittenish.*

Cock is the term applied to an overbearing, boasting, conceited fellow. "*Cock* of the North" in the song has its origin thus, even as a boy is dubbed "cock of the walk" and "cock of the school." The verb *to crow over,* from the act of the victorious cock over his defeated rival in a cock-fight, is a verb much used because of its picturesque emphasis, though it is not without a tinge of vulgarity which should exclude it from literary use. *Crow over* is only one among a fairly large number of verbs which we have adopted from various animals' names. Thus to *ape* something, unlike the American slang "to *monkey* with," is quite good English. Compare also "to gull" (to cheat); "the man's conscience hounded him to death," "he was dogged by the Nemesis of crime" (favourite expressions in the modern novelette and the less reputable magazines).

Imitation of the cries of animals and birds has given us a whole series of terms, half-facetious and half-serious, few of which have risen above the colloquial stage. Thus: *gobble-gobble, bow-wow, hee-haw, boo-oo, quack-quack, cheep-cheep, coo-coo, cluck-cluck, caw-caw,* to name but a mere handful. Such terms are akin to words such as *twiddle-twaddle, simmer, sizzle,* which have received the name of *echoic words,* which are imitative of the sounds they represent—echoes of the sounds. Many of these terms, which undoubtedly originated from ingenious interpretations of sounds into words, are now fully accepted as part of our ordinary vocabulary, as *hiss, giggle, twitter, gibber;* but others again, though in frequent use, can hardly be judged as belonging to the vocabulary proper. *Click-clack, tick-tack, flip-flap,* may be accounted among these. Of course in descriptive writing, and especially in certain well-defined styles which convey as far as possible impressions by means of sounds, *click-clack* of clogs, for instance, would be sufficient to give a sense of the sharp sound of clogs on pavement, and the actual word *click-clack* is much more adequate than the mere word *noise* or *sound* of clogs would be. The beat of the drum, *rat-tat-tat,* gives a lively sense of the roll of the noise. Similarly, in a recent article descriptive of the life and sounds in a Tyrolean valley, the line occurs: "The *gr-rr, sish, sish* in the varying tones of the sawmills as they prepare the wood for the carving which is the principal industry of all the little villages scattered along the Grödner Valley." Children originate a large proportion of echoic words, the majority of which, however, are doomed to speedy ends, since a number, the greater number, are merely makeshifts till the pronunciation of the already existing term for the object has been fully grasped. *Puff-puff* for *train* may serve to exemplify this tendency. A host of pet names arise from word caresses bestowed upon little children—not always very little. Not a few of these fond names are quite unintelligible, merely a formation of sounds pleasing to the ear, so that, indeed, if terms of endearment, those recognised and those chance coinages which may or may not survive, were to be considered apart, they would be found to form a respectably large addition to echoic words. That they are echoic is a feasible explanation of their nature and origin. Children very readily invent words, which sometimes are adopted by their playfellows, and thus become fashionable in their tiny world. It is not an unlikely assumption that some of these terms of such accidental and playful origin may find their way out of their first little sphere and gradually pass current in more extended fields beyond.

Doublets

A source of vocabulary enlargement that is of peculiar interest to the etymologist is that of doublets. These are words derived originally from the same elements but having different forms, to each of which there is a different meaning. Doublets, as one of the sources in the making of vocabulary, are, except to the etymologist, very unsuspected in that capacity, since in many cases it is no easy task to identify two words as being doublets, so dissimilar are they in appearance and pronunciation. Yet in spite of their diverse development, they spring from the same derivation; and as there is a minimum of four hundred and odd of these doublets, their value is at once appreciable. To choose a pair of these doublets with differentiated meanings but somewhat similar in form—*antic* and *antique*—it will be seen that a little shrewd guessing might easily place them as related, although in meaning they have nothing in common. To give the same clear decision, however, about, let us say, *ticket* and *etiquette,* would require considerably more than a superficial survey. Yet *ticket* and *etiquette,* with their wide diversion in meaning and their similarity to the ear, as well as their suggesting but little resemblance to the eye, are none the less equally a useful pair of doublets.

Again, as an instance of even greater divergence, both in meaning and appearance, we have the doublets *hostile* and *guest*. *Guest* is a native word and *hostile* borrowed, but ultimately, if traced back it would be found that, though they have advanced by different roads, their origin is the same. It is largely the borrowing element in English that has given us doublets, even as it has given us a countless host of words that sooner or later have become, or will become, naturalised in the language. Of course sometimes the doublets are both of native origin, just as sometimes also they are synonymous, but more frequently they are neither the one nor the other. The question of doublets has been dealt with in considerable detail at various times, so that information about them and their ways is abundant. The difficulty is to choose from among the riches which present themselves for a thorough comprehension of the subject. The object of this small section is but the object in miniature of the whole of this article—to indicate the various sources to which we owe the wealth of our vocabulary, and to exemplify in more or less detail the processes at work, and above all to touch on points of interest to the general reader, who has neither the instinct of, nor the desire to become, an etymologist, rather than to deal exhaustively with too many of the technicalities that are inextricably bound up with the making of any language.

A linguistic game which might provide no small amusement would be the pursuit of doublets in a book; they are quite numerous enough to repay the research. Some of the commoner and more obvious ones are: *brown* and *bruin*, *chance* and *cadence*, *will* and *guile*, *gabble* and *jabber*, *arch* and *arc*, *tavern* and *tabernacle* (not very obvious certainly, yet both trace back to the Latin *taberna*), *prune* and *plum*, *legal* and *loyal*, *aptitude* and *attitude*, and so we might continue at great length. Doublets have more than ordinary interest, because so often the history of peoples or of movements in nation-development is intimately connected with the history of their own growth and divergence. A chapter in a recent book dealing with the elements in the English language is devoted to this question of doublets and their importance in the English tongue. A quotation at length of the origin and development of a pair of these doublets may be pardoned perhaps, in view of its eminent illustration of the blending of language with world history in the process of its growth. The doublets here discussed are *bench* and *bank*, and incidentally *banco* and *bunco*. This is the quotation:

"*Bench*, *bank* (in all senses), *banco*, and *bunco*, are, to all intents and purposes, the same Germanic word. *Bench* is the native English form (Anglo-Saxon *benc*). French borrowed the word from Old German in the form *banc*, and this gives us 'a bank of oars' (from the rowers' 'bench') and the legal phrase *in bank* (of the terms of a court). The Scandinavians had the Germanic word in a slightly different form, and from them we borrowed, at an early date, *bank* in 'sandbank' or the 'bank of a river.' The Italians had also adopted the Germanic word, and used *banca* or *banco* for the bench or table of a money-changer. From *banca* the French made *banque*, which gives us *bank* in the financial sense; while we have also taken in the other Italian form *banco* intact. The Spaniards had corresponding forms *banca* for '(money) bank' and *banco* for a certain game at cards. The latter term has recently passed into American English, giving us *bunco* (or *bunko*) for a swindling card-game or mock-lottery,—whence the slang verb *to bunco*, for 'to cheat,' 'chouse,' or 'defraud' in almost any manner: as,—'He was *buncoed* out of his seat in the House of Representatives.' It would be hard to find a better example of the omnium-gatherum character of the English vocabulary. We had this word *bench* by right of inheritance, yet we have, at different times, taken in the same word, in different senses, four times,—once from Old Norse, once from Spanish, and twice from French. Besides this, we have *mountebank* and *bankrupt*. The former is the Italian *montimbanco*, 'a quack' (who gets upon a *bench* to proclaim his nostrums). *Bankrupt* has been twice borrowed,—from Italian *banca rotta*, 'broken bench,' and from French *banqueroute* (which is also from Italian). Hence the older English *banke rota* and *bankrout*. *Rotta* is the Italian form of the Latin participle *rupta*, and hence, in the 'learned times' of the sixteenth century, the English word was brought nearer to the classic languages, and took the form *bankrupt*, which we now have. Observe that all the financial senses of *bank* go back to Italy, the cradle of modern banking."[1]

This illustration gives us a glance into what a little above we termed the technical side of the subject, and which it is essential to understand to appreciate fully the value of the doublet as a factor in word-making. It itself may be well contrasted with the word known as a homonym. Homonyms are words dissimilar to doublets in that they correspond in sound and very frequently in spelling—that is, they are alike to the ear and to the eye, properties which, as we

[1] *Words and Their Ways in English Speech*, J. B. Greenough and G. L. Kittredge, p. 351-2.

have seen, are not possessed by doublets. Actual increase numerically in vocabulary they do not afford, yet because a homonym has more than one meaning it does affect the vocabulary by giving it thus increased variety. A few instances will make this clear.

Vice has no less than three meanings, each of which has an entirely different derivation. *Vice, a failing,* is the Latin *vitium,* through the French *vice; vice,* as in *vice-principal, viceroy,* is from the Latin *vicis,* from the ablative case—that is, *vice, in the place of;* lastly, *vice, an instrument that grips,* is from the Latin *vitis, vine,* through the French *vis, a screw. Angle* meaning *a corner* is from the Latin *angulus* through the French *angle,* but *angle* meaning *a fishhook* is from the Anglo-Saxon *angel. Sound* meaning *a noise* is the Anglo-Saxon and French *son,* Old English *soun,* Latin *sonus, sono; sound* meaning *to measure the depth of* is Anglo-Saxon *sundgyrd, sundline (a sounding-line),* French *sonder, to sound.*

Miscellaneous Sources

In the history of words which are, as previous sections must have borne witness to, intimately connected with the history of mankind, world development, and the advance of civilisation, there are many sources which are, as it were, side issues merely. They can hardly be termed streams pouring into the main current of language progress, since they are rather comparable to trickles which slip in almost unobserved, but which are not lost, because even their minute contribution is marked by its uniqueness. One of these sources, and possibly the most important, of the more minor ones, is that of proper names becoming part of the common vocabulary. These proper names are usually from fiction or the drama. They are very often used with no consciousness of quotation on the part of the speaker or writer, or if the fact that they are "out of a book" is felt more or less vaguely, then the probability is that their origin is not even guessed at or troubled about, but that their sense is quite clear merely from association and a general familiarity with the expression quoted. Thus "a gay Lothario" is a term very comprehensible and almost as ready to the tongue as "a regular Don Juan." That Don Juan owes his creation to Byron is not unlikely to be absolutely well known to all who use the expression, but the creator of Lothario can hardly claim to be so famous, and, indeed, the book itself is condemned to oblivion save for that one expression, except to the more serious student of our literature. Lothario is the gay gallant in Rowe's *Fair Penitent.* "Simon Pure" is another character familiar to us all, but to verify his origin might puzzle not a few of those who make free use of the term, either as typical of a personification in the abstract, or as applicable to someone with resembling traits. "Mrs. Grundy," so useful and so indispensable even yet awhile, is another of the people we flourish in the most ordinary everyday usage. She is part of the general vocabulary, but it would probably offer some difficulty to a large number of those who speak of her, whether in her favour or to inveigh against her as a nuisance, to tell exactly from whence she has sprung and thence passed into current use. *Gamp* is no longer wholly slang for *umbrella;* it bids fair to pass beyond into colloquial acceptance, but it is not always by any means associated with old Sarah Gamp. Yet Gamp has not been consigned to such oblivion as regards its origin as has Mrs. Grundy, largely owing doubtless to Dickens's lasting popularity not only as a writer of fiction, but as a writer of fiction whose works command a large sale to many and varied classes of the people. Dickens's characters, taken as a whole, have lent valuable contributions to our word-store. Mr. Pickwick is a prime favourite thus, so well known that we find the corresponding adjective *Pickwickian* applied to any action or saying resembling those of the noted and lovable old hero. *Oliver Twist* is another name of very frequent reference, though it is somewhat amusing to hear it applied in a perverted sense, as is not unusual with some of these expressions which are favourites of many in the land. "You can't have too much of a good thing," was the remark in question. "Here you are, I'm like *Oliver Twist,* greedy for more." Now in the first place it is positive that what Oliver asked for was not good, and it is doubtful whether he would have carried out his bowl for more had he not been driven to it by hunger. Therefore point number two has no force, for no one could accuse Oliver Twist of being greedy, as the remark implies. To use expressions thus loosely takes from their significance, and consequently greatly from their value. Such well-known Dickens creations as Oliver, Bill Sykes, Fagin, Sam Weller, Pickwick, and many others, have contributed to the little trickling of proper names by becoming popular in their usage. *Vanity Fair* has grown to be an expression of weight beyond being merely the title of Thackeray's famous novel or from its place in the *Pilgrim's Progress,* which is another book that has contributed to the word-store of

proper names. Expressions from it, again, have become so familiar as to be accepted without questioning or even thinking in the least of their origin. How often may we not have said or heard some one else say, without ever connecting it with the *Pilgrim's Progress* or Christian's experience, no matter what the experience, personal or otherwise, to which the phrase has reference, "I am in the *Slough of Despond!*" or perhaps it is, "Having crawled out of the *Slough of Despond*, I am braced to face new difficulties, come what may."

Biblical expressions are, as has already been dwelt on with sufficient detail in this respect, often recurring, though perhaps not with such frequency in these modern days as previously. "Job's comforter," "the wisdom of Solomon," are among those used either seriously or satirically.

Sometimes not the names themselves are taken directly, but a formation from them which is quite clear because of the association. Thus Swift's *Gulliver's Travels* has provided an epithet of exceeding popularity —*Lilliputian*, which is quite as clear in its meaning to the average person as is *minute*. *Yahoo* is another term from Swift frequently to be met with, but not so farspread as is *Lilliputian*. The element of picturesqueness, which is possibly one reason for their survival and currency, in these words derived from proper names or in the proper names themselves of general use, should not be overlooked. It is much more vivid to say "a person of Lilliputian stature" than "a person of minute stature." *Minute*, when placed side by side with *Lilliputian*, is sadly lacking in colour. The difference is difficult of exact analysis; it arises in some subtle way through that *Sprachgefühl* of which we have already spoken, and which not only guides the individual choice of words, but further influences and brings about the whole development of a tongue, and has preserved the unity of the English language in spite of the unparalleled complexity of its growth and structure, of, in particular and specially, its vocabulary. Spenser, Milton, Shakespeare—whose name in this instance, as in many other instances, should be writ in capitals, if capitals could express his outstanding position—and, indeed, all our great authors, have contributed much to the vocabulary, apart from other sources, merely through the medium of the characters they have created.

Quotations are apt to savour of the hackneyed where they are familiar at all, yet it would be well to give them passing notice, since, whether they are culled from poem or prose, fiction or drama, by passing from much quotation into the common vocabulary, where they help to lend new expressions, often new turns of phrase, built upon the fundamental in the quotation. Robert Louis Stevenson, in novel or essay, has a singularly happy knack of introducing a sentence which is perfectly understandable in itself as being appropriate and applicable to the theme in hand, but which also where the allusion is understood and it is not usually in the least far-fetched, gains an additional zest by its powers of association. An example will make this clear. In *St. Ives* the following passage occurs: "Looking back from the doorway I was privileged to see, for a moment, the august profile and gold eyeglasses of Miss Gilchrist issuing from the card-room, and the sight lent me wings. *I stood not on the order of my going.*" This last line is pleasantly reminiscent of Lady Macbeth's injunction to the guests as she hastened their departure to prevent a revelation of the cause of Macbeth's unstrung condition:

"I pray you speak not; he grows worse and worse;
Question enrages him: at once, good night:—
Stand not upon the order of your going,
But go at once."

Or, again, in vain endeavours to move that deliciously stubborn donkey in *Travels with a Donkey*, the helpless novice in the art of donkey-driving is driven to all imaginable expedients, but all in vain, a pathetically humorous note is struck in the sentence, "I prooted like a lion, I prooted mellifluously like a sucking dove," which, while needing nothing further to give it point, is yet fraught with further meaning and enjoyment to the reader when the pretensions of the valiant Bottom in a *Midsummer Night's Dream* are recalled. For first he is able to play the part of the lion from crescendo to diminuendo if needs be: "Let me play the lion too: I will roar that I will do any man's heart good to hear me; I will roar that I will make the Duke say, 'Let him roar again, let him roar again.'" But when such powers of roaring are objected to, he is quite ready to adapt himself: "I will roar you as gently as any sucking-dove."

The possibilities, then, of quotation as an element, and often a refining element, in increasing our word-store will stand side by side with all the capabilities in this same direction shown by numerous *figures of speech*.

Nouns and Verbs

If nouns were always used only as nouns, and verbs were merely employed to do service as verbs, our language would suffer

a considerable impoverishment. The interchange is, however, well established, so that though numerically there is no advantage, in diversity of meaning the vocabulary shows a marked gain. It is one of the instincts of our language that, whenever the necessity of a verb arises, the corresponding noun is used unchanged; and similarly, though not to the same extent, a verb is converted into a noun. The process arose owing to both native and later imported foreign nouns and verbs becoming identical in form, as *drink, fish, ebb, fight, fire, accord, charge, claim, comfort, cost.* Later, by analogy the habit became general, nouns being freely converted into verbs, and *vice versa.* Innumerable examples of nouns used as verbs are available. *Thread, time, silence, thumb, shoulder, worship, picture,* are a few among the number. In a similar manner such words as *reach, dislike, dismay, drive, find,* are instances of verbs used as nouns, and it is common, both facetiously (as in Sheridan, *The Rivals:* "Trinkets! a bauble for Lydia! So this was the history of his trinkets! I'll *bauble* him!") and seriously, to convert a noun into a verb, though of course the process, especially in the humorous manner above quoted, is very frequently only applied to nonce-words. Sometimes two nouns exist side by side which have sprung from the same verb—that is, a noun and verb already exist, and the verb is made to do service also as a noun. *Smoke, row, read,* exemplify this tendency. The verbs *to smoke, to row, to read* already had the nouns corresponding to them, as *smoking, rowing, reading.* Now also we speak of "Will you have a smoke?" "What do you say to a row?" "There is nothing I like better than a quiet hour and a read." These synonyms are quite clearly differentiated. The distinction between a *smoke* and *smoking* may be subtle, but it is none the less clear, as proved by any one who places sentences together containing both words, and who then tests their exact divergence. *A smoke* refers to a single disconnected act, *smoking* has the sense of a continued state; it is, in comparison with *a smoke,* the generalised term, and includes the other if necessary.

CHAPTER III

A DICTIONARY OF SYNONYMS

In the Dictionary of Synonyms given here the following abbreviations have been used:

acc. = accusative.
adj. = adjective.
adv. = adverb.
A.F. = Anglo-French.
Arab. = Arabic.
Celt. = Celtic.
F. = French.
Ger. = German.
Gk. = Greek.
Ital. = Italian.
L., Lat. = Latin.
M.E. = Middle English. } *i.e.* form of languages
M.F. = Middle French. } in Middle Ages.
M.H.G. = Middle High German. } *i.e.* form of languages in Middle Ages.
Mod. E. = Modern English.
Mod. F. = Modern French.
O.E. = Old English. }
O.F. = Old French. } *i.e.* earliest form of languages.
O.H.G. = Old High German. }
past partic. = past participle.
pres. partic. = present participle.
Scand. = Scandinavian.
T., Teut. = Teutonic.

* denotes a hybrid word, *i.e.* a word compounded of two or more words taken from different languages.

A

Abandon, *v.* leave.

Abate (M.E. abaten; O.F. abatre; Lat. abbattere=to beat down,—ad=to, and batere (batuere)=to beat).
T. *lower,* lessen, *allay,* soothe, still, soften.
L. *reduce,* relax, remit, mitigate, extenuate, diminish, curtail, contract, restrict, abridge, *intermit,* liquidate, *subside, ease,* assuage, calm, appease.

Abbreviate, *v.* abridge.

Abhor, *v.* hate.

Abide, *v.* wait.

Abide, *v.* suffer, bear.

Ability (O.F. habilité; Lat. habilitatem, acc. of habilitas, from habilis=skilful), *v.* able.
T. skill, skilfulness, cleverness.
L. talent (Gk.), tact, aptitude, aptness, address, capacity, power, capability, competence, efficiency, sufficiency, effect, effectiveness.

Able (M.E., able, hable=skilful, from Lat. habilis=lit. haveable, from habēre=to have).
T. skilful, clever, fit, fitted, gifted, strong.
L. *talented* (Gk.), competent, equal (to), adequate, efficient, sufficient, capable, *powerful,* effective.

Abridge (O.F. abregier, abreger; M.E. abreggen, from Lat., abbreviāre,—ad=to+brevis=short).
T. Shorten, cut short, dock, lessen, take in.
L. curtail, prune, compress, diminish, reduce, abbreviate, condense, summarise, contract, retrench.
Gk. epitomise.

Absent (F. absent; Lat. absentem, acc. of absens,—ab(s)=from+ens=being).
T. *away,* out, elsewhere, afar, *lost,* missing, wanting, lacking, *heedless,* unthinking, thoughtless, dreamy.
L. inattentive, distracted, ab-

stracted, absorbed, preoccupied, engrossed, vacant.

Absolute (O.F. and M.E. absolut; Lat. absolutus = freed from,—ab = from + solvere = to loose).
T. free, boundless, unbounded.
L. *uncontrolled*, unrestrained, unlimited, unconditional, unrestricted, *despotic* (Gk.), tyrannical (Gk.), peremptory, arbitrary, *unequivocal*, positive, definite, certain, conclusive, decisive, *confirmed*.

Abundant, *v.* many.

Abuse (F. abuser = use amis, from Lat. abusus,—ab = from + uti = to use).
T. *mislead*, trick, hoodwink, *curse*, upbraid, scold.
L. ill-use,* ill-treat,* misuse, maltreat, deceive, delude, pervert, misapply, prostitute, defile, violate, vilify, revile, vituperate, insult, denounce, reproach, blame, calumniate.

Accident, *v.* chance.

Account (subst. from O.F. acounter = to count up; Lat. ad = to + computāre = to count).
T. *score*, reckoning, *tale*, sketch (Dutch), *answer*, *sake*, behalf, *ground*.
L. bill, charge, statement, narrative, relation, recital, report, story (Gk.), fable, legend, record, history (Gk.), chronicle (Gk.), journal, itinerary, memoir, description, summary, list, roll, value, importance, rank (Teut.), principle, motive, reason.
Gk. biography, autobiography, epitome.

Accurate, *v.* exact.

Accuse (F. accuser; Lat. accusāre,—ad = to + cause = cause, lawsuit).
L. tax (with), charge, cite, sue, prosecute, impeach, arraign, indite, impugn, inculpate, recriminate, reprehend, reprimand, censure, blame, reproach, denounce, decry, fulminate.

Ache, *v.* pain.

Acknowledge (M.E. a + knowlechen, from subst. knowleche).
T. *own*, yield, fulfil, atone, *thank*, *answer*.
L. *confess*, admit, allow, recognise, concede, grant, consent, concur, endorse, accept, *sign*, ratify, confirm, assent, *comply* (with), respect, defer, observe, *compensate*, reward, remunerate, recompense.

Act (F. subst. acte; Lat. actum = deed, from agere = to drive, do).
T. *do*, work, *behave*, *ape*, take off, play.
L. *perform*, reproduce, represent, enact, personate, imitate, mimic (Gk.), caricature, travesty, *simulate*, affect, feign, pretend.

Actual, *v.* real.

Add (O.F. adder; Lat. addere,—ad = to + dare = to give).
T. heighten, deepen, widen, strengthen, hoard, reckon.
L. *affix*, prefix, join, annex, append, augment, increase, enlarge, extend, dilate, amplify, graft, *count*, number, *confirm*, *amass*, accrue.

Admire (F. admirer; Lat. admirari,—ad = to + mirāri = to wonder); *v.* also worship.
T. wonder, look up to, think highly of, worship.
L. regard, revere, honour, pay homage, esteem, defer (to), approve, applaud, commend, prize, marvel (at).

Advise (F. aviser, from subst. avis; Lat. ad = (according) to + visum = that which has seemed good).
T. warn, tell, enlighten.
L. counsel, suggest, prompt, prescribe, advocate, enjoin, exhort, charge, instruct, inform, acquaint, intimate, apprise, predict, caution, admonish, expostulate.

Affair, *v.* business.

Affect, *v.* move, touch.

Afraid, *v.* under fear, coward.

Alive (O.E. on live = in life).
T. living, being, breathing, sound, wakeful, awake, aware, ready, busy, nimble, lively.
L. existing, animated, subsisting, vigilant, alert, acute, sensible, active, eager, vigorous, prompt, vivid.

All (O.E. all, æl, eall).
T. every, the whole, each, full, together.
L. *total*, integral, entire, aggregate, *perfect*, complete, undivided.*

Allay, *v.* abate.

Allow (F. allouer), *v.* give.

Allow (F. allouer = to approve; Lat. allaudāre = to praise,—ad = to + laudāre = to praise).
L. permit, suffer, tolerate, endure, admit, sanction.

Ambitious (Lat. ambitiōsus, from ambitio, lit. a going round, canvassing).
T. longing, yearning, greedy, hungry, bent upon, grasping, keen, wistful.
L. aspiring, soaring, desirous, covetous, vaulting, ardent, avid, eager, solicitous, intent, proud, vain, dissatisfied, discontented.

Amuse (F. amuser = lit. to make one stare,—a = to + muser = to gape, sniff the air).
T. while away, gladden, enliven, tickle.
L. please, charm, delight, captivate, gratify, humour, indulge, regale, entertain, divert, beguile (Teut.), cheer, rejoice, solace, delude.

Anger (Scand. angr = grief).
T. wrath, bitterness, soreness, warmth, heat, heart-burning.
L. choler, rage, displeasure, indignation, resentment, annoyance, vexation, irritation, irritability, irascibility, exasperation, acerbity, asperity, virulence, acrimony, animosity, ire, enmity, rancour, fury, frenzy (Gk.), passion, excitement, chagrin, pique, umbrage.

Anger (verb from above).
T. fret, ruffle, stir, nettle, embitter.
L. chafe, hurt, annoy, offend, irritate, vex, aggravate, incense, exasperate, excite, provoke, affront, enrage, infuriate, inflame.

Angry, *v.* above.

Annoy, *v.* anger, worry.

Answer (O.E. andswerian,—and = against + swerian = to swear, speak).
T. *fulfil*, *match*, *meet*, fit, do.
L. *reply*, respond, rejoin, confute, refute, parry, riposte, *explain*, solve, *satisfy*, suit, *pay*, succeed.

Approve, *v.* like, praise.

Ask (O.E. acsian, ascian).
T. seek, beseech, crave, bid.
L. *enquire*, ply with questions, question, query, interrogate, cross-examine, catechise (Gk.), press, *pray*, conjure, plead, entreat, beg, appeal, importune, sue, request, demand, order, require, command, claim, implore, adjure, petition solicit, invite, supplicate, invoke imprecate, *challenge*.

Astonish, astound (O.F. estoner; M.E. astonien; Lat. extonāre = lit. to thunder out of one's senses,—ex = out of + tonāre = to thunder).
T. amaze, bewilder, startle, daze, dazzle, stun, stagger, take one's breath away, strike (dumb), awe.
L. surprise, confound, perplex, stupefy, petrify (Gk.), electrify (Gk.).

Attack (F. attaquer; Ital. attaccare = to attach, attack); *v.* also fight.
L. assail, assault, encounter, invade, accuse, impugn, impute, rail (at), satirise, calumniate, criticise (Gk.).

Attention (Lat. attentionem, acc. of attentio, from attendere = to stretch towards,—ad = to + tendere = to stretch).
T. heed, care, mind, thought, mindfulness, watchfulness, wariness.
L. *intentness*, observation, study, scrutiny, inspection, vigilance, zeal (Gk.), assiduity, diligence, application, concentration, management, *circumspection*, caution, prudence, deliberation, contemplation, observation, reflection, *consideration*, notice, respect, regard, deference, observance.

B

Bad (M.E. badde, from O.E. baeddel = hermaphrodite).
T. *ill*, weak, ailing, sickly, unhealthy, unfit, unsound, *worthless*, mean, low-minded, dirty, foul, *evil*, sinful, naughty, harmful, *wrong*, unfair, knavish, *wicked*, fiendish, *threatening*, gloomy, untoward.
L. *feeble*, deficient, damaged, diseased, decayed, tainted, vitiated, defective, imperfect, *hurtful*, pernicious, dangerous, mischievous, unfavourable, unpropitious, inauspicious, *unfortunate*, desperate, precarious, disastrous, dire, *base*, vile, ignoble, ignominious, infamous, vicious, corrupt, profligate, dissolute, depraved, abandoned, *iniquitous*, unjust, dishonest, dishonourable, unscrupulous, *false*, treacherous, *malicious*, malignant, malevolent, spiteful, *disobedient*, disloyal, *disreputable*, unpleasant, *brutal*, devilish (Gk.), diabolical (Gk.), infernal.

Bare (O.E. baer).
T. *naked*, stark, sheer, shorn of, unclothed, *open*, *scanty*, alone.
L. nude, uncovered, exposed, divested, empty, destitute, deficient, unadorned, mere, simple, solitary.
Celt. bald.

Battle (O.F. bataille; Lat. battalia = fights, from battere = to beat).
T. fight.
L. engagement, conflict, contest, combat, encounter, contention, duel.

Be (O.E. beon).
T. *live*, dwell, abide, *become*.
L. exist, subsist, remain, continue, endure.

Bear (O.E. beran).
T. *undergo*, brook, abide, go through with, put up with, *have*, bring, *bring forth*, give birth to, breed, teem, *harbour*.

L. *support*, sustain, endure, tolerate, suffer, stomach (Gk.), submit (to), maintain, *carry*, convey, transfer, *produce*, engender, generate, conceive, *cherish*, *brave*.

Beat (O.E. beatan).

T. *strike*, smite, hit, knock, tap, rap, thump, pound, hammer, thwack, smack, swinge, whip, flog, birch, thrash, bruise, *overcome*, overthrow, overwhelm, get the better of, outwit, outstrip, *throb*, flutter.

L. *cuff*, buffet, pummel, punch, trounce, cane, chastise, scourge, castigate, flagellate, batter, pulverise, grate, *crush*, subdue, vanquish, defeat, discomfit, conquer, prevail (over), overpower,* *surpass*, pass, excel, exceed, transcend, *pulsate*, palpitate.

Beautiful (O.F. beauté; Lat. bellitas=prettiness, from bellus=fair+Eng. suffix -ful).

T. fair, goodly, seemly, good-looking, comely, becoming, buxom, shapely, trim, pretty, handsome, lovely.

L. well-favoured,* bonny, attractive, captivating, delightful, charming, elegant, dainty, delicate, exquisite, debonair, brilliant, resplendent, splendid, grand, superb, magnificent, sublime, picturesque, symmetrical (Gk.).

Beg, *v.* ask.

Begin (O.E. causative prefix be-+ginnan=to begin).

T. *start*, open, *arise*, spring from, burst forth.

L. commence, initiate, inaugurate, originate, found, establish, conceive, germinate, embark (upon), enter (upon).

Behaviour (O.E. be = by + have + Fr. suffix -iour).

T. bearing, breeding.

L. conduct, manner, air, guise (Teut.), demeanour, deportment, comportment, port, address, carriage, form.

Behold, *v* see.

Believe (O.E. be=by+liefan=to hold dear); *v.* also think.

T. think, ween, deem, trow, hold, trust, hope, swear by, guess.

L. *suppose*, credit, opine, surmise, imagine, fancy (Gk.), apprehend, conceive, *confide*, rely (upon), depend (upon), repose, expect, await (Ger.).

Benefit, *v.* gain.

Bid (O.E. beodan=to command).

T. *ask*, call, set, bespeak, *chaffer*, haggle.

L. *command*, order, request, require, demand, exact, impose, ordain, enact, dictate, direct, cite, charge, enjoin, decree, summon, *propose*, invite, offer, tender, bargain, negotiate.

Bigot (F. bigot=lit. hypocrite, superstitious fellow); *v.* also dogmatic.

T. one-sided, narrow-minded, wrong-headed, stiff-necked, pig-headed, wilful, wayward, self-willed, dogged, hidebound.

L. arbitrary, opinionated, positive, doctrinaire, prejudiced, pedantic.

Blame, *v.* accuse, abuse.

Bold (O.E. beald, bald).

T. *daring*, fearless, manly, doughty, plucky, rash, headstrong, *lively*, racy, *shameless*, brazen, *steep*.

L. *brave*, valiant, valorous, courageous, heroic (Gk.), gallant (Ger.), stout, intrepid, confident, hardy, (Ger.), undaunted, unflinching, dauntless, unappalled, undismayed, indomitable, spirited, resolute, adventurous, enterprising, *audacious*, impudent, insolent, defiant, contumacious, bare-faced,* *abrupt*, prominent, salient.

Brave, *v.* bold.

Break (O.E. brecan).

T. *smash*, shatter, crack, split, shiver, splinter, rend, burst, sunder, weaken, unman, crumble, give way, *fall out with*.

L. *fracture*, demolish, crush, dissolve, discontinue, *disturb*, disconnect, divide, separate, sever, part, interrupt, interpose, *pause*, *fail*, *quarrel*, discard.

Bright (M.E. bright; O.E. beorht, berht).

T. *shining*, sparkling, gleaming, glittering, glistening, twinkling, glowing, blazing, ablaze, aglow, light, sunny, unclouded, sunlit, cloudless, fair, garish, *smart*, witty, nimble-witted, quick, *blithe*, merry, mirthful, happy, playful, glad, smiling, fresh.

L. *luminous*, lucid, lustrous, burnished (Ger.), polished, clear, pellucid, limpid, radiant, lambent, resplendent, refulgent, gorgeous, glorious, brilliant, *rich*, gay, cheerful, joyous, joyful, sprightly, facetious, intelligent, acute.

Bring (O E. bringan).

T. bear, fetch, reach, hand, drag, draw, pull, ferry.

L. convey, carry, conduct, convoy, hale (Ger.), transfer, transmit, transport, transplant, pass, deliver, consign.

Brisk, *v* bright, lively.

Brittle (O.E. brytel, from breotan=to break).

T. slight, crumbling.

L. frail, fragile, slender, frangible.

Build (O.E. byldan, from bold = house).

T. frame, raise, make.

L. found, plan, erect, construct, contrive, form, design, elevate, institute, establish.

Business (O.E. bysig=active + ness).

T. calling, trade, dealings.

L. *occupation*, vocation, employment, office, duty, *commerce*, traffic, custom, brokery, negotiation, transaction, speculation, bargain, *enterprise*, plan, design, project, plot, intrigue, *affair*, topic (Gk.), matter, subject.

C

Cabal, *v.* plan.

Cajole, *v.* coax.

Calamity, *v.* misfortune.

Call (O.E. ceallian; Scand. kalla).

T. Cry, shout, bid, name, clepe, beckon, crave, drop, look in.

L. Exclaim, ejaculate, evoke, invite, summon, beg, cite, convoke, convene, assemble, choose, elect, ordain, designate, denominate, entitle, term, style, label, characterise, club, christen, baptize, charge, direct, order, command, impel, attract, lure, tempt, entice, challenge, visit.

Calm, *v.* peace.

Capacity, *v.* ability.

Caprice (F. caprice).

T. whim, freak, fitfulness, fickleness, restlessness, quip, prank.

L. capriciousness, humour, fad, crotchet, fancy, vagary.

Care (O. E. cearu; O. Sax. kara=sorrow).

T. *Bitterness*, want, need, burden, load, fret, hardship, *misgiving*, mistrust, *fear*, dread, watch, watchfulness, heed, heedfulness, forethought, *thrift*, husbandry, keep, *yearning*, longing.

L. *Anxiety*, trouble, distress, affliction, irritation, apprehension, solicitude, scruple, devotion, alarm, vigilance, attention, circumspection, prudence, precaution, minuteness, *frugality*, economy, *duty*, concern, charge, custody, ward, pressure, diffidence.

Careless (O.E. cearn+suffix -less=without).

T. Heedless, unheeding, unmindful, thoughtless, giddy, scatter-brained, hare-brained, reckless, unwary, blind to, deaf to, listless, dreamy, lost, unruffled, lukewarm, unfeeling, untidy, slovenly, slipshod.

L. Inattentive, unobservant, inadvertent, inconsiderate, neglectful, negligent, languid, nonchalant, insouciant, apathetic (Gk.), indifferent, imperturbable, regardless, callous, unmoved, untouched, unconcerned, insensible, absent, bemused, musing, preoccupied, engrossed, imprudent.

Carnal, *v.* wanton.

Carousal (F. carrousel=a tilting-match).

T. holiday, merry-making, frolic (Dutch), wassail.

L. feast, festival, banquet, entertainment, treat, junketing, festivity, carnival, revel, debauch.

Carry (O.F. carier; Lat. carricāre, from carrus= a car); *v.* also bear.

T. Bear, uphold, draw, lead.

L. Convey, transport, support, sustain, effect, accomplish, prevail, gain, urge, impel, transfer.

Case (F. cas; Lat. acc. casum=event, from cadere=fall).

T. *Lot*, plight, *business*.

L. *Estate*, condition, circumstance, predicament, situation, conjuncture, occurrence, *question*, subject-matter, affair, topic, argument, law-suit,* instance, example, *patient*, invalid.

Cast, *v.* throw.

Catalogue, *v.* account.

Catch, *v.* take.

Cause (F. cause; Lat. causa).

T. Sake.

L. Reason, motive, incitement, inducement, force, agent, influence, account, origin.

Caution (F. caution; Lat. acc. cautionem, from cautus, past partic. of cavēre=to beware).

T. care, carefulness, wariness, watchfulness, heed, heedfulness, warning, distrust, mistrust.

L. circumspection, prudence, solicitude, concern, regard, notice, advice, admonition, charge, precept, injunction, exhortation, discretion, doubt.

Cease, *v.* stop.

Cede, *v.* give.

Celebrity, *v* fame.

Censure, *v.* abuse.

Ceremony (F. cérémonie; Lat. cærimonia).

L. form, observance, ritual, rite, ceremonial, stateliness, formality, ordinance, etiquette, fashion, punctilio, parade, dis-

play, pomp (Gk.), pageant, solemnity, function, service, ministration, sacrament, incantation, salutation, presentation, reception, courtesy, obeisance, curtsey, reverence.
Arab. salaam.

Certain, *v.* sure.

Certify (F. certifier; M.E. certifien; Lat. certificāre, from certus=certain, and facere=to make).
T. witness.
L. testify, declare, prove, demonstrate, manifest, attest, corroborate.

Chafe, *v.* anger.

Challenge (O.F. chalonge; M.E. chalenge; Lat. calumniāre=to calumniate).
T. call, call out, dare, throw in the teeth, distrust, mistrust, disbelieve.
L. defy, brave, provoke, invoke, summon, claim, demand, require, question, accuse, denounce.

Chance (O.F. cheance; M.E. cheaunce; Lat. cadentia, lit.=a falling, from cadere=to fall, *cf.* cadence); *v.* also luck.
T. luck, lot, hap, leap in the dark, likelihood, stake, gamble, windfall, godsend.
L. destiny, future, accident, fortune, chance-medley, random, contingence, occurrence, casualty, hazard, essay, trial, endeavour, venture, speculation, jeopardy, risk, precariousness, danger, peril, possibility, probability, liability, tendency, prospect, potentiality, opportunity, occasion, emergency, (psychological) moment.

Change (verb) (O.F. changer; Lat. cambiāre=to change, from cambium=exchange).
T. *wax*, wane, waver, flutter, flicker, shift, shuffle, swerve, warp, *unsay*, *go*, withdraw from.
L. *alter*, vary, fluctuate, oscillate, vacillate, alternate, *modify*, commute, modulate, diversify, transform, transfigure, transmute, transmit, turn, convert, tamper with, *innovate*, revolutionise, remodel, reverse, transfer, recast, replace, supersede, supplant, substitute, exchange, interchange, bandy, barter, reciprocate, *renounce*, recant, abjure, retract, *alienate*, *pass*, move.

Change (noun); *v.* also above.
L. vicissitude, variety, variation, alteration, mutation, modification, diversity, deviation, departure, innovation, revolution, transformation.

Changeable; *v.* also caprice.
T. whimsical, fickle, fitful, wavering, restless, unsteady, many-sided.
L. capricious, captious, mutable, variable, inconstant, uncertain, irresolute, unstable, fluctuating, vacillating, veering, alterable, versatile, protean.

Character (L. character; Gk. χαραχτήρ =an engraved or stamped mark, from χαράσσειν=to furrow, scratch, engrave).
T. *stamp*, kind, race, *mood*, heart, soul, *oddity*.
L. *Mark*, sign, engraving, letter, hieroglyphic (Gk.), cipher (Arab.), *grain*, essence, quintessence, inherence, intrinsicality, constitution, quality, type (Gk.), principle, temper, spirit, disposition, humour, nature, idiosyncrasy (Gk.), original, unique, eccentric (Gk.), peculiarity, individuality, individual, singularity, description, denomination, species, genus, sort, class, manner, habit, *repute*, reputation, estimation, credit, *part*, rôle.

Charge, *v.* attack, bid.

Charm (verb) (from F. charme; M.E. charm; Lat. carmen=song).
T. allay, still, sooth, bewitch.
L. enchant, fascinate, enrapture, captivate, transport, delight, allure, attract, subdue, appease, ease, please, abate.

Chaste, *v.* pure.

Cheat, *v.* deceive.

Check, *v.* stop.

Cheer (noun) (O.F. chere; M.E. chere; Lat. cara=face; Gr. κάρα=head).
T. *look*, *mirth*, merriment, merry-making, cheerfulness, gladness, liveliness, glee, huzzay, hurrah, shout, good-fellowship, welcome, heartiness, wassail, board, fare, food, living, life.
L. *face*, countenance, mien, appearance, (*high*) *spirits*, joy, delight, gaiety, jollity, vivacity, alacrity, animation, cordiality, amenity, jubilation, encouragement, applause, plaudit, viva, acclamation, cry, pæan (Gk.), *solace*, consolation, comfort, *feast*, banquet, carouse, conviviality.

Cheer (verb); *v.* also above.
T. *enliven*, gladden, welcome, hail, *shout*, roar, *brighten*, bear (up) (intrans.), take heart (intrans.), hold up the head (intrans.), bid Godspeed.
L. delight, rejoice, animate, encourage, stimulate, nerve, reassure, comfort, solace, revive, inspirit, incite, excite, exhilarate, *vociferate*, cry (up), acclaim, applaud, salute, exalt, extol, glorify.

Cheerful, *v.* above; also lively.

Cherish, *v.* feed, encourage.

Chief (adj.) (O.F. and M.E. chef, chief; Lat. capum, from caput =head).
T. head, main, leading, foremost, first.
L. master, prime, primary, paramount, essential, vital, cardinal, principal.

Chimerical (L. from Gk. χίμαιρα=she-goat; also name of a fabulous monster with goat's body).
L. absurd, unreasonable, preposterous, ridiculous, imaginary, ideal (Gk.), visionary.

Choice (O.F. chois; M.E. chois; Teut.* keus-an), *v.* choose.
L. Preference, selection, election, option, alternative.

Choler, *v.* anger.

Choose (M.E. cheren, churen; O.E. ceosan).
T. *pick*, *settle*, make up one's mind.
L. select, prefer, adopt, vote (for), elect, decide, determine, *fancy*, *cull*, glean.

Circle (O.F. and M.E. cercle; Lat. circulus, dim. of circus = ring, arena).
T. *ring*, hoop, wheel, *girdle*.
L. *orbit*, cycle (Gk.), orb, circuit, circumference, area, sphere (Gk.), pale, region, *zone* (Gk.), belt, coterie, clique, party, society.

Circumstance, *v.* case.

Circumstantial (L. from, above; Lat. acc. circumstantem, pres. partic. of circumstare=to stand round).
L. particular, precise, explicit, minute, express, clear, definite.

Civil, *v.* polite.

Claim (F. claimer, Lat. clamāre=to shout); *v.* also ask.
L. demand, require, request, desire, pretend, maintain, arrest.

Clean (M.E. clene; O.E. clǣne= clear, pure).
T. *cleanly*, cleansed, clear, bright, spotless, unsullied, scatheless, uncathed, sinless, straightforward, *trim*, tidy, skilful, good, near, *wholly*, altogether, utterly, outright, for good and all, sweeping.
L. *neat*, spruce, polished, purified, pure, unstained, unblemished, untarnished, unsoiled, undefiled, uncorrupt, unpolluted, uninjured, impeccable, stainless, taintless, guiltless, innocent, honest, faultless, immaculate, perfect, complete, total, radical, quite, totally, completely, *nice*, close, *experienced*.

Clear (O.F. cler, clair; M.E. clear; Lat. clārus=bright, clear, loud).
T. *bright*, shining, sunny, cloudless, open, *silvery*, *clean*, unmingled, unmixed, free, freed, outside, far from, *sharp*, shrewd, keen-witted, downright, *unmistakable*.
L. *lustrous*, radiant, crystal, crystalline, limpid, transparent, pellucid, serene, lucid, easy, simple, intelligible, audible, articulate, perceptible, discernible, visible, apparent, plain, salient, obvious, manifest, palpable, distinct, conspicuous, certain, sure, assured, definite, positive, unequivocal, indisputable, incontestable, indubitable, flagrant, notorious, explicit, frank, candid, *perspicacious*, clear-sighted,* clear-headed,* *pure*, innocent, guiltless (Teut.), absolved, exonerated, exculpated, liberated, unobstructed, escaped.

Clergyman (hybrid O.F. clergie; Lat. clericia=clerkship+E. Man).
T. Gospeller.
L. cleric, ecclesiastic (Gk.), divine, theologian (Gk.), parson, priest (Gk.), minister, pastor, rector, vicar, curate, dean, canon, bishop (Gk.).

Clever (M.E. cliver=lit. grasping, allied to cliver=claw, and O.E. clifian, to cleave).
T. able, deft, skilled, skilful, gifted, cunning, crafty, canny, shrewd, sharp, keen, smart, quick, nimble-witted, witty.
L. dexterous, adroit, expert, proficient, talented, intelligent, intellectual, ingenious, versatile, astute, acute, efficient.

Clothes, *v.* dress.

Coarse, *v.* rough.

Coax (from subst. cokes=dupe).
T. fawn, wheedle, cosset, cocker.
L. flatter, lure, inveigle, cajole, humour, induce.

Cold (O.E. ceald, cald; M.E. kald, cold).
T. *cool*, chill, bleak, keen, bitter, nipping, wintry, frosty, freezing, frozen, numbed, icy, ice-bound, *shivering*, *dull*, glassy, hard, deaf to, dead to, heartless, soul-less, lifeless, *with the eyes open*, *shy*, surly, gruff (Dutch), churlish, tart, sour, grim.
L. *frigid*, gelid, piercing, inclement, glacial, *pale*, *colourless*, uninspired, uninteresting, monotonous, prosy, *reserved*, ungracious, sullen, phlegmatic (Gk.), spiritless, passionless, passionate, insusceptible, imperturbable, pervious, indifferent, callous, insensible,

malicious, intentional, deliberate, premeditated, prepense.

Comely, *v.* beautiful.

Comfort (subst. from O.F. comforter = to comfort; M.E. conforten; Lat. con-fortāre,—con = with + fortāre = to make brave).

T. snugness, cosiness.

L. solace, consolation, relief, serenity, content, cheerfulness, satisfaction, ease, felicity, gratification, delight, enjoyment, luxury.

Comfort (verb), *v.* cheer.

Comfortable.

T. snug, cosy, roomy, blissful, happy.

L. cheerful, comforting, pleasant, agreeable, gratifying, gratified, contented, satisfied, good-humoured,* good-tempered,* convenient, commodious.

Command, *v.* bid.

Commence, *v.* begin.

Commit, *v.* do, give.

Common (O.F. comun; M.E. comoun; Lat. com-munis, — com = with + munis = lit. ready to serve).

T. *besetting*, world-wide, *daily*, everyday, wonted, household, hackneyed, *mean*, low, sorry, *boorish* (Dutch), rough, *shared by.*

L. *general* public, universal, catholic, prevalent, conventional, usual, regular, habitual, inveterate, ordinary, typical, normal, average, customary, frequent, familiar; vernacular, trite, commonplace, trivial, *vulgar*, coarse, rude, ignoble, plebeian, base-born,* *partaking*,* peculiar.

Companion, *v.* friend.

Company (O.F. companie; M.E. compayne; Lat. acc. companiem = a feeding together,—com = with + panis = bread).

T. *gathering*, meeting, crowd, throng, gang, knot, *friends*, *wing.*

L. *companionship*, intercourse, acquaintance, associates, congregation, people, assembly, assemblage, association, partnership, confederacy, coalition, league (Ger.), fraternity, alliance, corporation, firm, society, conversazione (Ital.), conviviality, circle, community, communion, combination, union, band, party, faction, group, crew, tribe, troop, troupe, levy, muster, horde, posse, collection, phalanx (Gk.), column, detachment, cohort.

Compassion, *v.* pity.

Complain (O.F. complaign-, stem of complaindre; Lat. complangere = bewail,—com = with + plangere = to beat the breast); *v.* also weep.

T. wail, bewail, weep, sigh, moan, mourn, whimper.

L. *murmur*, repine, lament, deplore, regret, grumble, clamour, *pine*, labour (under).

Complete, *v.* whole.

Compose, *v.* make, abate.

Conceit, *v.* pride, thought.

Confess, *v.* acknowledge.

Conquer, *v.* win, defeat.

Contain, *v.* hold.

Content (subst.) (from F. and E. adj. content; Lat. contentus, past partic. of continēre = to contain, —con = with + tenēre = to hold).

T. goodwill, willingness, readiness, happiness.

L. peace, ease, tranquillity, serenity, comfort, cheerfulness, calmness, patience, resignation, compliance, assent, consent, satisfaction, gratification, complacency.

Continue (F. continuer; Lat. continuāre = to continue, from adj. continuus, formed from verb continēre = contain, hold together).

T. stay, abide, last, stand, outlive, outlast, go on (with), keep up, stick to.

L. remain, endure, survive, persist, persevere, carry (on), pursue, prosecute, maintain.

Contumacious (from O.F. subst. contumacie; Lat. contumaci-, stem of contumax = stubborn,—con = with + tumax = swelling with pride).

T. bold, stubborn, unyielding, headstrong, shameless, daring.

L. obstinate, perverse, inflexible, disobedient, audacious, insolent, impudent, bare-faced,* refractory, rebellious.

Conversation, *v.* talk.

Convince, *v.* persuade.

Cool (O.E. col); *v.* also cold.

T. *cold*, chill, lukewarm, *brazen.*

L. temperate, calm, dispassionate, deliberate, impudent, nonchalant, torpid, indifferent.

Copy (O.F. copie; M.E. copy; Lat. copia = plenty).

T. likeness, drawing, shadow.

L. model, type, example, imitation, transcript, counterfeit, forgery, plagiary, example, specimen, counterpart, image, facsimile, effigy, portrait, sketch (Gk.), semblance, similitude, reflection, duplicate, proof, repetition, representation, illustration, map, plan, chart (Gk.), impression, mannerism.

Gk. photograph.

Courage (O.F. corage, Lat. corāticum, (not found), cor = heart + termination -āticum).

T. *Heart*, manhood, manliness, daring, boldness, pluck, grit, backbone, dash, rashness, derring-do, *will*, strength of mind.

L. *Bravery*, valour, spirit, gallantry, intrepidity, mettle (Gk.), nerve, fortitude, confidence, hardihood,* audacity, prowess, chivalry, heroism (Gk.), *resolution*, self-reliance,* tenacity, perseverance.

Coward (O.F. and M.E. couard = lit. bob-tailed hare; Lat. cauda = tail + F. suffix -art = lit. hard).

T. sneak, milksop.

L. poltroon, dastard, recreant, coystril, timid, base, pusillanimous.

Crisis (Gk. κρίσις = discerning, discernment connected with κρίνειν = to judge).

T. (come to a) head, nick (Ger.) of time, nub.

L. pinch, pass, turn, turning point, emergency, exigency, critical moment, urgency, conjuncture, juncture, epoch (Gk.), hour, occasion, opportunity, psychological (Gk.), moment, dilemma (Gk.), zenith (Arab.).

Gk. acme.

Crude, *v.* rough.

Cruel (O.F. cruel; Lat. crudēlis = cruel, allied to crudus = raw, crude).

T. *harsh*, hard, hard-hearted, stony-hearted, stern, stark, unkind, unfriendly, ruthless, bloodthirsty, cold-blooded, fiendish, hellish, *bitter*, sharp, sore, biting, cutting, smarting, racking, harrowing, unbearable, heart-breaking, thankless.

L. *severe*, fell, unnatural, inhuman, barbarous (Gk.), brutal, savage, ferocious, truculent, pitiless, merciless, atrocious, malicious, malign, malevolent, diabolic, devilish, infernal, *painful*, hurtful, distressing, afflicting, grievous, galling, intolerable, insufferable, insupportable, unendurable, crushing, consuming, excruciating, torturing, tormenting, agonising, envenomed, caustic.

Cry (F. crier; M.E. crien; Lat. quiritāre = lit. to implore the aid *of* the Quirites or Roman citizens; hence implore, lament, shriek).

T. *ask*, crave, beseech, sigh for, wish, yearn, long, need, want, *mourn*, weep, sob, whimper, moan, groan, bewail, wail, scream, yell, howl, shriek, screech, shout, roar, whoop, bellow, bawl, blare, yelp, growl, mutter, croak, low, bleat, chirp, quack, clack, crow, bark, caterwaul, *hold forth*, speak, utter, sing (out), hawk (Dutch), rap out, thunder, din, rant (Dutch), warn, hoot.

L. *sue*, beg, solicit, implore, entreat, plead, supplicate, appeal, importune, adjure, invoke, imprecate, decry, inveigh, fulminate, protest, expostulate, deprecate, deplore, lament, grieve, complain, murmur, clamour, demand, desire, pine for, languish, pule, *exclaim*, ejaculate, vociferate, cheer, halloo, declaim, trumpet, peal, herald, blazon, advertise, placard, bruit, promulgate, propagate, disseminate, diffuse, circulate, noise, rumour, publish, *enunciate*, pronounce, articulate.

D

Daily (from subst. day; M.E. dai; O.E. daeg = lit. hot time).

T. day by day, everyday, often, always, ever.

L. diurnal, quotidian, continual, periodic (Gk.), common, customary, usual, habitual, frequent, recurring, recurrent.

Damage, *v.* harm.

Damp (adj.) (E. from subst. = orig. vapour, steam; *cf.* M.E. dampen = to suffocate).

T. wet, swampy, watery, muddy, miry, dewy, dank, foggy, misty.

L. moist, humid, liquid.

Damp (verb).

T. quench, throw cold water on, dishearten.

L. discourage, depress, extinguish.

Danger (O.F. dangier; M.E. daungere, formed from a supposed Lat. form dom(i)nārium = absolute power, from dominus = lord.

T. slipperiness, threat, snare, trap.

L. risk, hazard, jeopardy, peril, insecurity, instability, precariousness, exposure, vulnerability, possibility, probability, pitfall,* menace.

Daring, *v.* bold.

Dark (M.E. derk; O.E. deorc); *v.* also hid.

T. *darksome*, darkling, darkened, dusky, gloomy, dull, dim, dingy, murky, misty, blurred, looming, louring, leaden, overcast, cloudy, sunless, shady, shadowy, *black*, swart, swarthy, *blind*, benighted,

hidden, lurking, sly, underhand, stealthy, *disheartening*, unhappy.

L. *sombre*, umbrageous, lurid, pitch (black), nocturnal, crepuscular, nebulus, obscure, vague, ambiguous, indistinct, unintelligible, mysterious, occult, abstruse, mystic (Gk.), secret, latent, concealed, secretive, furtive, surreptitious, covert, allusive, *sable*, inky, lack-lustre,* muffled.

Date, *v.* time.

Dead (M.E. deed; O.E. dēad).

T. lifeless, dull, gloomy, still, useless, benumbed.

L. inanimate, defunct, deceased, decayed, departed, insensible, inert, torpid, callous.

Dear (M.E. dere; O.E. deore).

T. beloved, darling, pet (?).

L. high-priced,* expensive, costly, sumptuous, precious, unreasonable, exorbitant, extortionate, favourite, estimable.

Deceit (O.F. deceite; Lat. decepta, neut. plur. past partic. of decipere).

T. *make-believe*, decoy (Dutch), snare, trap, wile, knavery, shift, shuffle, *lie*, untruth.

L. *fraud*, imposition, tuile (Ger.), deception, trickery, stratagem (Gk.), trick, delusion, illusion, mockery, treachery, masquerade, mummery (Dutch), falseness, falsehood,* fiction, fable, pretence, pretext, prevarication, equivocation, evasion, subterfuge, perversion, mendacity, perjury, *duplicity*, dissimulation, simulation, insincerity, hypocrisy (Gk.), cant, forgery.

Deceive (O.F. decever; Lat. dēcipere = lit. take away from,—de = from + capere = to take, hence defraud).

T. take in, swindle (Ger.), blindfold, hoodwink, throw dust in one's eyes, bait, mislead, trick (Dutch), trap, overreach, humbug, bamboozle.

L. defraud, cheat, cozen, victimise, abuse, mystify, impose upon, practise, circumvent, decoy (Dutch), lure, beguile, delude, inveigle, hoax, dupe, fool, trifle (with), cajole, betray, dissemble, prevaricate, equivocate, quibble, disguise, dissimulate, feign, counterfeit, fabricate.

Decide (F. décider; Lat. decidere = lit. to cut off,—de = off + caedere = to cut).

T. end, settle, clinch, make up one's mind, will, choose, pick, mean, have in mind.

L. *close*, finish, determine, turn the scale, induce, convince, conclude, resolve, intend, *select*, prefer, adjudge, adjudicate, arbitrate, sentence, judge, deduce.

Decorum (Lat. decōrum = seemliness, neut. of decōrus = seemly).

T. seemliness.

L. propriety, decency, modesty, politeness, ceremony, suitableness.

Deed (M.E. deed; O.E. dēd, dǣd, connected with the verb do).

T. *work*, working, handiwork, doing, dealing, business, step, stroke, blow, *will*, bond, writ, writing.

L. *act*, fact, achievement, exploit, feat, job (Fr. ?), accomplishment, action, agency, affair, concern, matter, case, transaction, proceeding, measure, move, manœuvre, performance, commission, execution, perpetration, offence, crime, trespass, outrage, enormity, atrocity, *document*, record, archive (Gk.), register, muniment, memorandum, warrant (O.H.G.), credential, certificate, voucher, security, surety, indorsement, pledge, earnest, indenture, covenant, charter, paper, parchment, recognizance, probable, codicil, conveyance, diploma (Gk.), formula, rubric, statute, article, policy (Gk.).

Deep (O.E. dēop, connected with verb "dip").

T. *sunk*, low, hidden, buried, underground, over head and ears, far gone, far-reaching, bottomless, fathomless, *high*, mighty, strong, great, heavy, *sea*, main, *loud*, full, mellow, dark, *cunning*, crafty, shrewd, canny, wily, sly, stealthy, underhand, skilful, knowing, learned, deep-read, *mournful*, heart-felt.

L. *submerged*, subterranean, abysmal (Gk.), remote, secret, *large*, considerable, ample, marvellous, inordinate, profound, serious, intense, *ocean*, *sonorous*, powerful, piercing, rich, (full-, high-) toned, *proficient*, erudite, scholarly (Gk.), scholastic (Gk.), (well-) informed, (well-) versed, subtle, astute, Machiavelian, politic (Gk.), artful,* sagacious, insidious, intriguing, contriving, designing, *affecting*, penetrating.

Defeat (M.E. defaiten, from F. défaite, past partic. of defaire = to render void; Lat. disficere,—dis = apart + facere = to make).

T. *thwart*, balk, outwit, beat, put to flight, quell, overcome, overthrow, unsettle.

L. *foil*, frustrate, baffle, discomfit, disconcert, disappoint, derange, circumvent, surmount, vanquish, conquer, rout, overpower,* subdue, reduce, refute, confute, subjugate.

Defend (M.E. defenden; O.F. défendre; Lat. defendere = to defend, lit. to strike down,—de = from + fendere = to strike).

T. shield, shelter, shroud, harbour, uphold, speak for.

L. *fend*, forfend,* resist, oppose, parry, repel, guard, safeguard, cherish, screen (Teut.), cover, fence, secure, intrench, protect, *maintain*, arrest, advocate, plead, indicate, extenuate, palliate, justify, warrant, excuse, *support*, encourage, patronise, countenance, sanction, second.

Deference, *v.* respect.

Defile, *v.* harm.

Deformed (past partic. of verb deform; M.E. deformen; O.F. difformer, from Lat. dēformis = ugly,—de = away from + forma = beauty, form).

T. stunted, warped, crooked, bowed, hunch-backed, dwarfish, crippled, awry.

L. distorted, disfigured, damaged, defaced, injured.

Degrade, *v.* humble.

Delight, *v.* joy.

Delude, *v.* deceive.

Demand, *v.* ask.

Demure, *v.* sober.

Denounce, *v.* abuse, accuse.

Dense, *v.* thick, stupid.

Deny (O.F. denier; M.E. denien; Lat. dēnegāre = to deny fully,—de = fully, lit. from + negāre = to deny, say no).

T. *gainsay*, shake the head, *disown*, give the lie to, belie, *shut oneself up*, shun, forbear, giveup, spare.

L. dissent, demur, disagree, cavil, differ, dispute, oppose, contradict, contravene, controvert, negative, repudiate, disclaim, disavow, recant, retract, revoke, revile, blaspheme (Gk.), abjure, decline, refuse, rebut, rebuff, reject, repulse, renounce, avoid, eschew, refrain, abstain, seclude (oneself), retire.

Depart, *v.* go, leave.

Depend (O.F. dépendre; Lat. dēpendēre = to hang down from,—de = from + pendēre = to hang).

T. hang, rest (upon, with), trust, believe, lean.

L. (be) uncertain, in doubt, suspense, remain (with), rely, confide, credit.

Deplore, *v.* mourn, cry.

Depreciate (Lat. past partic. depretiātum, from depretiāre, — de = down, from + pretium = price).

T. lower, lessen.

L. undervalue,* decry, detract, disparage, dispraise, traduce, adulterate, alloy.

Describe (Lat. dēscrībere,—de = down, from + scrībere = to write).

T. tell, draw.

L. picture, delineate, depict, represent, recount, relate, narrate, explain, define.

Desecration (from O.F. dessacrer = profane, and Lat. desecrāre,—de = down + sacrāre = to hallow).

T. unholiness.

L. sacrilege, profanity, impious, irreverence, pollution.

Desert, *v.* leave.

Despair (verb) (O.F. despeirer; M.E. despeiren; Lat. dēsperāre = to give up hope,—de = from + speràre = to hope).

T. give up hope.

L. despond.

Despair (noun from above).

T. hopelessness, forlorn hope, wretchedness, gloom.

L. dejection, despondency, desperation, pessimism.

Despise, *v.* scorn.

Destiny, *v.* fate.

Destroy (O.F. destruire; M.E. destroien; Lat. dēstruere = to pull down, — de = down + struere = to pile up); *v.* also kill, break.

T. undo, do away with, make away with, tear down, pull down, overturn, overthrow, upset, overwhelm, break up, put down, end, kill, slay, blast, quench, snuff out, trample under foot, mar, harm, blight, rot, wear away.

L. *subvert*, demolish, waste, ruin, dilapidate, dismantle, raze, consume, annihilate, exterminate, extirpate, eradicate, extinguish, ravage, devastate, confound, dissipate, suppress, *deface*, corrupt, impair, spoil, corrode, finish.

Determine, *v.* decide.

Detest, *v.* hate.

Detriment, *v.* harm.

Dialect, *v.* speech.

Dialogue, *v.* talk.

Die (M.E. dyen, deyen; Scand. deyja).

T. give up the ghost, breathe one's last, go the way of all flesh, wear away, wane, ebb, crumble.

L. expire, decease, demise, perish, depart, pay the debt to nature, languish, decay, decline, subside, diminish, waste (away), decrease.

Difference (from the verb differ; M.E.

differer; Lat. differre=lit. carry apart,—dis=in two directions + ferre=to bear).

T. *unlikeness, high words.*

L. *contrast*, foil, converse, contradiction, disparity, dissimilarity, dissimilitude, diversity, variety, variation, *variance*, disagreement, discord, discordance, *strife* (Scand.), altercation, dispute, contention, divergence, distinction, deviation, inconsistency, modification.

Difficult, *v.* hard.

Diffident (Lat. diffidentem, pres. partic. acc. of diffidere=to distrust,—dis=apart + fidere=to trust).

T. distrustful, shy.

L. humble, modest, reserved, timid.

Dirt (Scand. drit=filth, droppings of birds; M.E. drit).

T. uncleanness, filth, grime, smut, smudge, soot, slovenliness, dregs, sweepings, off-scourings, orts, offal, dross, mould, mildew, dust, mud, muck, mire, slough, slime, mother, scum, froth, dung, mixen, midden, bilge (water), sink.

L. impurity, defilement, contamination, pollution, leaven, taint, corruption, decay, putrescence, putrefaction, suppuration, pus, matter, ordure, excrement, sewer, cess-pool,* refuse, lees, sediment, spawn, garbage, carrion, vermin, squalor.

Dirty (adj. from above), *v.* also above.

T. *unclean*, filthy, grimy, dusty, dowdy, untidy, unwashed, slatternly, slovenly, foul, sooty, smoky, mucky, muddy, slimy, hazy, foggy, dim, thick, *low*, mean, shameful, unworthy, shabby, scurvy, grovelling, paltry, mealy-mouthed, foul-mouthed, smutty.

L. *soiled*, tarnished, impure, turbid, coarse, gross, obscene, ribald (Teut.), salacious, offensive, fetid, carious, rancid, putrid, corrupt, abominable, beastly,* bestial, *questionable*, unsavoury, blemished, scandalous (Gk.), infamous, base, vile, venal.

Disappoint (Lat. dis=apart+appoint; O.F. appointer; M.E. appointen; Lat. appunctāre=mark, assign,—ad=to+punctāre=to mark, lit. to prick).

T. baffle, thwart, hinder, balk.

L. *foil*, *frustrate*, defeat, *fail.*

Disaster, *v.* misfortune.

Discover, *v.* find

Discreet, *v.* wise.

Disdain, *v.* scorn.

Disease, *v.* illness.

Disgrace, *v.* shame.

Dismay, *v.* fear.

Disposition, *v.* character.

Dispute, *v.* quarrel.

Distrust, *v.* doubt.

Disturb, *v.* stir.

Divide (Lat. dividere=to divide).

T. share, open, cleave, rend, break up.

L. apportion, allot, distribute, part, separate, intersect, disjoin, vote.

Do (M.E. doon; O.E. dōn).

T. *work*, lift a finger, stretch forth the hand, fulfil, make, *fit*, *fare*, *take in.*

L. *act*, enact, transact, execute, effect, accomplish, realise, achieve, despatch, compass, discharge, render, produce, perform, operate, form, construct, commit, perpetrate, inflict, *labour*, employ (oneself in), *suit*, *defraud*, cheat, impose (upon), *dispense* with (=*do* without).

Doctor (O.F. doctour; M.E. doctour; Lat. doctōrem, acc. of doctor=teacher, from docēre=to teach).

T. learned man, wiseacre (Dutch), leech, midwife.

L. scholar (Gk.), master, savant, sage, professor, scientist, philologist (Gk.), grammarian, pedant (Ital.), pedagogue (Gk.), physician (Gk.), surgeon, chirurgeon (Gk.), (medical, general) practitioner, apothecary (Gk.), druggist, oculist, aurist, operator, accoucheur.

Gk. lexicographer, archæologist, anæsthetist.

Dogmatic (from subst. dogma, Gk. δόγμα (stem δογματ-)=opinion, connected with δοκέω=I think); *v.* also bigot.

T. hidebound, warped, wrong-headed, narrow-minded, one-sided, stiff-necked.

L. absolute, positive, imperious, arbitrary, peremptory, arrogant, authoritative, imperative, confident, opinionated, bigoted, obstinate, purblind, besotted, fanatical, intolerant, illiberal, prejudiced, biassed.

Doubt (verb) (O.F. douter; M.E. douten; Lat. dubitāre=to hesitate).

T. not know, be bewildered, wonder (whether), waver, mistrust, misbelieve, disbelieve, lack faith.

L. (be)-uncertain, -troubled, -perplexed, -embarrassed, -confused, -in suspense; pause, hesitate, scruple, question, demur, discredit, suspect.

Doubt (noun from above).

T. bewilderment, haze, fear, distrust, misgiving, qualm, want of faith, unbelief, ungodliness.

L. uncertainty, incertitude, dubiousness, perplexity, embarrassment, confusion, vagueness, ambiguity, obscurity, apprehension, suspense, indecision, hesitation, pause, scruple, jealousy, suspicion, incredulity, scepticism, infidelity, irreligion.

Gk. pyrrhonism, agnosticism.

Drag (M.E. draggen; Scand. draga).

T. *draw*, pull, tug, tow, draggle, *harper*, clog, *stretch*, sprawl, creep, crawl, drawl (Dutch), linger, loiter (Dutch), *wring from.*

L. *hale*, haul, trail, *extend*, prolong, *force*, compel, constrain, extort, *attract*, implicate, involve, *hinder*, embarrass, impede, inhibit, cramp, encumber, trammel, incommode.

Draw (M.E. drawen; O.E. dragan); *v.* also drag.

T. sketch, take a likeness, hit off, body forth.

L. delicit, picture, represent, portray, delineate, describe.

Dread, *v.* fear.

Dream (M.E. dreem).

T. nightmare, nothingness, shadow, moonshine.

L. vision, trance, reverie, ecstasy (Gk.), fancy (Gk.), conception, conceit, ideal (Gk.), chimera (Gk.).

Dress (from O.F. dresser, drescer; Lat.* directiāre=to set up, formed from directus, past partic. of dirigere=to direct, rule).

T. clothes, clothing, smock, shift, shirt, snood, hood, outfit, gear, weeds, rags, breeches, hat, gloves.

L. covering, raiment, drapery, costume, attire, toilet, vesture, vestment, garment, garb, apparel, robe, array, millinery, equipment, uniform, regimentals, canonicals (Gk.), livery, accoutrement, suit, trappings, ermine, brocade, dishabille, tunic, habit, coat, frock, mantle, cape, jacket, jerkin, tippet, bodice, farthingale, trousers, linen, caparison, cap, beaver, bonnet.

Celt. gown.

Drive (M.E. driven; O.E. drīfan).

T. *push*, thrust, shove, start, set going, send off, elbow, shoulder, hasten, hurry, rouse, *cast adrift*, *ram*, *make.*

L. *jostle*, jog, urge, impel, propel, launch, project, eject, expel, banish, evict, oust, discharge, *induce*, stimulate, inspirit, inspire, move, incite, animate, prompt, provoke, investigate, incline, dispose, actuate, press, oblige, coerce, constrain, force, accelerate, *conduct*, carry (on), ply, pursue.

Droll, *v.* under humour.

Drudgery, *v.* work.

Dull (M.E. dul, connected with O.E. dol=stupid).

T. *blunt*, thick, thick-skinned, slow, sluggish, slack, slothful, listless, lukewarm, lifeless, cold, smouldering, heavy, doltish, brainless, witless, *low*, muffled, *dim*, dingy, dark, leaden, cloudy, sunless, *gloomy*, moody, glum, heavy-hearted, *tame*, flat, dry, wearisome, irksome, tiresome, homely.

L. *unintelligent*, stupid, inept, incompetent, stolid, insensible, obtuse, torpid, inactive, inert, effete, *feeble*, meagre, jejune, vapid, frigid, prosy, monotonous, uninteresting, tedious, commonplace, *supine*, lethargic (Gk.), phlegmatic (Gk.), callous, *sombre*, melancholy (Gk.), dismal, cheerless, joyless, colourless, lack-lustre.*

Gk. apathetic.

Duty (A.F. and M.E. dueté, A.F. deu+-té, termination Lat. -tatem).

T. *business*, *toll*, tithe.

L. *obligation*, function, office, mission, responsibility, conscience, allegiance, fealty, service, obedience, deference, reverence, submission, respect, *tax*, dues, impost, levy, custom, excise, assessment.

E

Eager (A.F. and M.E. egre; Lat. acc. acrem=sharp, keen).

T. sharp, keen, forward, lively, unwearied, warm, bent upon, craving for, hungry, thirsty, wistful, earnest, fain, ready, willing, minded, nothing loth.

L. *ardent*, vehement, fervent, impetuous, excited, animated, (all) agog, expectant, enthusiastic (Gk.), zealous (Gk.), strenuous, indefatigable, *desirous*, anxious, solicitous, favourable, predisposed, inclined, disposed.

Early (M.E. erly; O.E. ærlice,—ær=soon, lic=like).

T. soon, betimes, anon, in time, timely, forward, quickly, former.

L. prior, preceding, prime, primeval, premature, precocious.

Earnest (orig. subst.; *cf.* "in earnest"; M.E. ernest; O.E. eornost); *v.* also eager. (upon, ready.

T. eager, wistful, set upon, bent

L. ardent, zealous (Gk.), impor-

tunate, intent, determined, resolute, strenuous, grave, serious, emphatic (Gk.).

Earth (M.E. erthe; O.E. eorde); *v.* also world.
T. *ground*, land, clay, loam, mould, dust, *world*.
L. *soil*, marl, glebe, gravel, country, region, sphere, globe, planet, orb, *carcase*, carrion, mortal remains.

Earthly (adj. from above).
T. mean, unworthy, fleshly, worldly.
L. material, corporeal, terrestrial, mundane, carnal, sensual, mortal, sublunary.

Ease (O.F. aise; M.E. ese; orig. unknown); *v.* also comfort.
T. well-being, happiness, spare-time, freedom, rest, smoothness, flow.
L. pleasure, comfort, enjoyment, luxury, cheerfulness, felicity, relief, solace, content, peace, quiet, repose, tranquillity, leisure, elegance, affluence, grace, facility.

Easy (adj. from above), *v.* above, and comfortable.
T. smooth, wieldy, flowing, light.
L. facile, feasible, tractable, pliant, easy-going, unembarrassed, unrestrained, gentle, complying, complaisant, lenient.

Eat (M.E. eten; O.E. etan).
T. *feed*, make a meal, break bread, break fast, breakfast, sup, lunch, fare, batten, graze, crop, nibble, gnaw, bite, chew, champ, gulp, gobble, swallow, *wear away*, *squander*, run through, throw away, play ducks and drakes.
L. *devour*, consume, feast, dine, gorge, gormandise, guzzle, raven, subsist (upon), prey (upon), bolt, browze, digest, masticate, stomach, *corrode*, afflict, distress, (be) *prodigal*, lavish, waste, dissipate, exhaust, *recant*, retract (one's words).

Eccentric, *v.* odd.

Economy (M.F. œconomie; Lat. œconomia; Gk. *οἰκονομία* = management of the house, *οἶκος* = house + *νεμεῖν* = to deal out); *v.* also thrift. [wifery.
T. thrift, husbandry, house-
L. method (Gk.), system (Gk.), conduct, plan, frugality.

Efficient, *v.* able.

Egoist, *v.* under selfish, proud.

Elect, *v.* choose.

Elegant, *v.* fine.

Else (O.E. elles).
T. otherwise, other, besides, moreover, or.

Emaciated, *v.* thin.

Embarrass, *v.* hinder.

Embrace (O.F. embracer, —en (Lat. in) = in + brace = the grasp of the arms; Lat. brachia, plur. of brachium = arm).
T. *hug*, cuddle, fondle, cosset, clasp, clutch, grasp, grip, *kiss*, *gird*, girdle, *take up*.
L. *caress*, cherish, fraternise, *grapple*, *include*, comprehend, comprise, enclose, admit, contain, encircle, *adopt*, espouse, accept, close (with an offer).

Emerge, *v.* rise.

Emergency, *v.* chance, crisis.

Eminent, *v.* high, famous.

Emphasis (Lat. emphasis; Gk. *ἐμφασις* = speaking out, lit. an appearance); *v.* also tone.
L. stress, accent, accentuation, force, energy (Gk.).

Employ, *v.* use.

Encourage (F. encourager, —en (Lat. in) = in + courage; O.F. corage = courage; Lat. coraticum, —cor = heart + suffix -aticum).
T. embolden, gladden, rouse, clap on the back, set on, help, foster, uphold, befriend.
L. *stimulate*, inspire, inspirit, animate, aid, succour, sustain, support, induce, cheer, comfort, rally, nerve, *nourish*, cherish, countenance, patronise, protect, favour.

Encumber, *v.* hinder.

End (noun) (M.E. and O.E. ende).
T. *last*, doom, death, fall, *fulfilment*, *goal*, *upshot*.
L. *close*, cessation, termination, term, terminus, conclusion, period, hinder, finish, finale, finality, dénoûment, expiration, limit, extremity, peroration, consummation, completion, accomplishment, attainment, extinction, destiny, destination, fate, result, issue, effect, consequence, sequel, fruit, product, mark, aim, purpose, intention, design, ambition.

End (verb from above).
T. *fulfil*, leave off, *die*, come to an end, run out.
L. *finish*, close, conclude, terminate, complete, perfect, consummate, effect, achieve, accomplish, *extinguish*, *cease*, result (in).

Endeavour, *v.* try.

Endow, *v.* give.

Endure, *v.* bear.

Enemy (O.F. and M.E. enemi; Lat. inimicus, — in- = not + amicus = friend; connected with amare = to love).
T. foe, threat.
L. *adversary*, antagonist, opponent, rival, competitor, assailant, *menace*.

Energy, *v.* strength.

Enmity, *v.* hate, anger.

Enormous, *v.* great.

Enough (M.E. inoh; O.E. genoh).
T. full, unstinted.
L. ample, abundant, sufficient, adequate, competent, competency, plentiful, plenty, copious, liberal, sated, satiety.

Enrage, *v.* anger.

Enter (O.F. enter; M.E. entren; Lat. intrare = to go in, —in- = in + -trare (found in pene-trare) = to go through or across; connected with trans = across).
T. go in, begin.
L. approach, commence, insert, record, chronicle (Gk.).

Enterprise (O.F. entrepris, from entrepris, past partic. of entreprendre = to undertake; Lat. interprendere, —inter = among + pre(he)ndere = to seize).
T. undertaking, business, daring, boldness.
L. adventure, endeavour, attempt, essay, move, intrepidity.

Enthusiastic, *v.* eager, earnest.

Entire, *v.* all.

Entreat, *v.* ask.

Envy, *v.* hate.

Equal (Lat. æquālis = equal, formed from æquus = just).
T. *even*, like, alike, match, as good as, on the same footing, *fair*, right, good, *fit*.
L. *equivalent*, tantamount, ordinate, compeer, peer, rival, commensurate, proportionate, convertible, synonymous (Gk.), symmetrical (Gk.), uniform, equipoised, balanced, identical, level, monotonous (Gk.), *adequate*, able, equalised, just, equitable, equable, impartial, neutral.

Equity, *v.* right.

Era, *v.* time.

Err, *v.* sin, mistake.

Escape, *v.* flee.

Espouse, *v.* marry.

Eternal, *v.* everlasting.

Eulogy, *v.* praise.

Even (M.E. euen, even; O.E. efen, efn); *v.* also equal.
T. smooth, flat.
L. level, plain, calm, quits, poised, adjusted.

Everlasting (M.E. euer, ever; O.E. æfre + M.E. lasten, leston; O.E. lǽstan = to endure).
T. everliving, endless, boundless, unending, undying, deathless evergreen.
L. eternal, perpetual, perennial, interminable, infinite, ceaseless, unceasing, continual immortal, imperishable.

Evident, *v.* clear.

Evil, *v.* bad.

Exact (adj.) (Lat. exactus = lit. driven out; past partic. of exigere = to drive out, reduce, —ex = out of + agere = to drive).
T. life-like, faithful (likeness), right.
L. accurate, precise, definite, just, correct, strict, severe, close, literal, rigid, vigorous, punctual, punctilious, particular, nice, concise, neat, compact, succinct, crisp.

Example (O.F. example; Lat. exemplum, connected with exim-ere = lit. to buy or take out, —ex = out of + emere = to buy).
T. fugleman (German).
L. *type* (Gk.), prototype (Gk.), original, model, pattern, standard, precedent, instance, exemplar, sample, ensample, specimen, copy, quotation, illustration, paragon (Gk.), design.

Excellent, *v.* good.

Excess (O.F. excez; Lat. excessum = lit. a going out of, connected with ex-cedere, —ex = out of + cedere = to go).
T. rest, leavings, odds and ends.
L. *surplus*, refuse, balance, superfluity, remains, margin, remainder, *intemperance*, exhorbitance, dissipation, debauch, orgy (Gk.).

Excite, *v.* anger, rouse.

Exclaim, *v.* cry.

Excuse, *v.* forgive.

Execute (O.F. executer, from Lat. exsecutus, past partic. of exsequi = lit. to follow out, —ex = out + sequi = follow); *v.* also do.
T. kill, behead, hang, shoot, burn.
L. decapitate, crucify.

Exhibit, *v.* show.

Exhort, *v.* ask, call, encourage.

Exile (subst.) (O.F. essil; Lat. exilium).
T. outcast, castaway, homeless, outlaw.
L. banishment, expulsion, transportation, expatriation, proscription, excommunication, exclusion, refugee, emigré, emigrant.
Gk. ostracism.

Exist, *v.* be.

Expect, *v.* wait.

Expedient (Lat. acc. expedientem, pres. partic. of expedire = lit. to take one's foot out of, —ex = out of + pedem (acc. of pes) = foot).
T. fit, meet; (subst.) shift.
L. profitable, useful, suitable, proper, requisite, desirable;

(subst.) alternative, resource, subterfuge.

Expedition, *v.* under quick.

Expensive, *v.* dear.

Experience (O.F. experience; Lat. experientia,—ex=out, thoroughly + perīri=to try, test).

T. ken, insight, knowledge, dealing.

L. experiment, proof, test, acquaintance, contact, touch, familiarity, intimacy, habit, use, information, sensation, incident, occurrence, adventure.

Explain (M.F. explaner; Lat. explānāre=to make plain,—ex=out, thoroughly + plānāre=to make flat, connected with plānus=flat); *v.* also show.

T. *answer*, unriddle, fathom, guess, set at rest, read, spell, make out, disentangle, unravel (Dutch), unfold, shew, teach, hold forth, enlighten.

L. solve, discover, interpret, decipher (Arab.), clear (up), expound, disclose, construe, translate, elucidate, account (for), reveal, illuminate, illustrate, define, instruct, initiate.

Expose, *v.* show.

Exultation, *v.* joy.

F

Fable, *v.* account, story.

Face (F. face; Lat. facia, facies=face, appearance).

T. *look*, cast (of countenance), outside, *hardihood*, shamelessness.

L. *countenance*, visage, physiognomy (Gk.), mien, aspect, demeanour, appearance, guise (Ger.), expression, complexion, features, lineaments, *facet*, front, disc (Gk.), *insolence*, impertinence, sauciness, effrontery, audacity, impudence, assurance, presumption.

Fact, *v.* truth, deed.

Faculty, *v.* ability.

Fade (O.F. fader, from adj. fade=insipid; Lat. vapidus=vapid, insipid, stale, allied to vapor=steam, damp).

T. wither, droop, wear (away), fall, crumble, melt, grow dim, waver, bleach, whiten.

L. vanish, evaporate, dissolve, disappear, pass (away), languish, (be) transient, fail, pale, turn pale, pine, decay, decline, age.

Fail (F. faillir; Lat. fallĕre (not found), fallere=to beguile, to be defective); *v.* also fade.

T. *not reach*, fall short, want, miss, go wrong, lose, *flag*, fail, droop, wither, wear (away), wane, break down, sink, falter.

L. *miscarry*, neglect, omit, disappoint, desert, *pine*, decline, decay, age, languish, fade, cease, collapse, bankrupt (half Teut.), insolvent, unsuccessful.

Faint, *v.* weak, dark.

Faith (O.F. feid, fei; M.E. feith, fey; Lat. fidem, acc. of fides, allied with fidere=to trust).

T. *trust*, belief, hope, *faithfulness*, troth, plight, uprightness, word.

L. *credence*, credit, confidence, expectation, affiance, conviction, creed, tenet, religion, piety, *pledge*, promise, veracity, sincerity, fidelity, honesty, probity, rectitude, loyalty, allegiance, constancy, assent.

Fall (M.E. fallen; O.E. feallan).

T. *drop*, totter, topple, tumble, crumble, break up, come down, sink, droop, lurch, sprawl, light upon, swoop, *happen*, come about, come to pass, befall, betide, *set*, die, meet one's death, lose the day, go downhill, be put to shame, sin, go astray, *scatter*, spill, *follow* (=fall in), *fight* (=fall out).

L. *descend*, decline, decay, waste, lapse, chance, transgress, offend, trespass, fail, relapse, retrograde, apostatise (Gk.), perish, *occur*, chance, *attack*, assault, assail, *form* (=fall in), conform (=fall in), *quarrel* (=fall out).

False (M.E. fals; O.F. fals (Mod. F. faux); Lat. falsus, past partic. of fallere=to deceive).

T. *untrue*, faithless, forsworn, bad, knavish, paltry, mean, scurvy, unfair, misbegotten, *unsound*, hollow, groundless, make-believe, pinchbeck.

L. *deceitful*, mendacious, fraudulent, dishonest, disingenuous, insincere, plausible, dishonourable, disloyal, treacherous, perfidious, inconstant, double-faced, perjured, *erroneous*, fallacious, deceptive, disappointing, delusive, deluding, mock, spurious, feigned, counterfeit, fictitious, hypocritical (Gk.), dissembled, fabricated, invented, forged, supposititious, tinsel, meretricious, factitious, artificial, unnatural, affected, base, bastard, illegitimate, usurped, *unfounded* unreal, fabulous, illogical.

Gk. apocryphal, heterodox.

Falsehood, *v.* lie.

Fame (F. fame; Lat. fama=report, connected with fari=to speak, and fatum=fate).

T. *name*, *news*, hearsay.

L. *glory*, distinction, repute, reputation, note, notability, notoriety, celebrity, vogue (Teut.), renown, popularity, lustre, credit, honour, esteem, estimation, memory, *report*, rumour, cry.

Familiar (Lat. familiāris, from familia=household; F. famille).

T. household, hackneyed, *known*, well-trodden, wonted, *well-grounded*, well-read, *friendly*, neighbourly, free.

L. *ordinary*, usual, commonplace, common, trite, *cognizant*, acquainted, (well-) informed, adept, experienced, versed (in), conversant (with), *amicable*, sociable, intimate, *pert*, easy, unmannerly, vulgar, *genius* (=familiar spirit).

Famine (F. famine; Lat. famina (not found), from fames=hunger); *v.* also hunger.

T. dearth, want.

L. scarcity.

Famous (adj. of fame).

T. well-known, foremost.

L. distinguished, honoured, noted, popular, notable, remarkable, notorious, celebrated, renowned, far-famed,* conspicuous, illustrious, eminent, glorious, brilliant, prominent, imperishable.

Fancy, *v.* thought.

Fashion (O.F. faceon, fachon: Lat. factionem=lit. a making, connected with facere=to make).

T. way, cut, set, trim, shape.

L. form, model, pattern, manner, mode, guise (Ger.), custom, practice, habit, dress.

Fast (O.E. and Scand. fast); *v.* also quick.

T. *hard*, tight, strong, *swift*.

L. *fixed*, firm, immovable; *rapid*.

Fastidious (Lat. fastidiosus, from fastidium=loathing,—fastus=pride + tædium=disgust).

T. carping.

F. squeamish, nice, disdainful, contemptuous, captious, particular, censorious, exacting.

Gk. hypercritical.

Fat (M.E. fatt, fet; O.E. faett, contraction of faeted=enriched).

T. bulky, stout, plump, full, burly, well-fed, fleshy, goodly, brawny, stalwart, unwieldy.

L. large, ample, voluminous, massive, corpulent, portly, vast, immense, gross.

Fate (O.F. fat, fate; M.E. fate; Lat. fātum=fate, lit. that which is spoken, neut. past partic. of fāri=to speak).

T. doom, spell, lot, luck, end, death.

L. *destiny*, predestination, inevitableness, necessity, fatalism, fatality, close, conclusion, termination, destruction, *fortune*, chance.

Fault (O.F. and M.E. faute, from Lat. fallita=defect, lit. fem. past partic (new form) of fallere=to deceive).

T. *weakness*, flaw, drawback, break, *mistake*, blunder, miss, oversight, slip, *misbehaviour*, besetting sin.

L. *defect*, deficiency, imperfection, taint, failing, foible, indiscretion, frailty, lapse, blot, blemish, fallacy, *error*, delinquency, omission, dereliction, transgression, misconduct, crime, guilt, vice, hesitation, suspense, vagueness, perplexity.

Favour (noun) (O.F. favour; Lat. favōrem, acc. of favor=favour, from favēre).

T. kindness, gift, leave, look.

L. benefit, grace, obligation, beneficence, protection, patronage, encouragement, countenance, aid, defence, support, partiality, appearance, letter, note.

Favourable (adj. of above).

T. kind, friendly, willing.

L. auspicious, propitious, promising, advantageous, profitable, conducive, convenient, inclined, disposed, partial, affectionate.

Fear (M.E. feer; O.E. faer=a sudden danger, orig. used of the danger of travelling, connected with faran=to fare, go, journey).

T. fearfulness, fright, affright, scare, qualm, misgiving, mistrust, shrinking, care, restlessness, dread, awe.

L. *terror*, horror, dismay (half Teut.), consternation (Gk.), perturbation, trepidation, alarm, apprehension, anxiety, solicitude, *timidity*, tremor, trembling, diffidence, despondency, doubt, hesitation, cowardice, pusillanimity, intimidation.

Gk. panic.

Feasible, *v.* possible.

Feast (O.F. and M.E. feste; Lat. festa, plur. of festum=feast).

T. holiday, merry-making, meal.

L. banquet, festivity, cheer, carousal, entertainment, revel, treat, repast.

Feat, *v.* deed.

Feeble, *v.* weak.

Feed (M.E. feden; O.E. fedan); *v.* also eat.
L. supply, furnish, nourish, cherish.

Feel (M.E. felen; O.E. fēlan, connected with O.E. folm=the palm of the hand).
T. *handle*, finger, thumb, fumble (Dutch), grope, cast about, *bear*, harbour, have a fellow feeling.
L. *touch* (Teut.), paw, (be) *sensible*, (be) impressed, experience, perceive, taste, support, suffer, prove, test, sound, assay, tempt, experiment, try, essay, venture, chance, *entertain*, cherish, (be) *benevolent*, (be) agitated, *pity*, commiserate, compassionate.
Gk. sympathise.

Feign, *v.* pretend.

Felicity, *v.* happiness.

Felon (O.F. felon; M.E. felun; Lat. felonem, acc. of felo=traitor).
L. traitor, miscreant, criminal, culprit, delinquent, offender, convict, malefactor.

Felonious (adj. of above).
L. criminal, villainous, perfidious, malicious, malignant.

Ferocious, *v.* fierce.

Fervent, *v.* eager.

Fetch, *v.* bring.

Fickle, *v.* capricious.

Fiction, *v.* lie, account, story.

Fidelity, *v.* faith.

Fierce (M.E. fers; O.F. fiers; Mod. F. fier=proud; Lat. ferus=wild).
T. fiery, warm, bluff, wild, warlike, threatening, blood-thirsty, stormy.
L. savage, impetuous, impulsive, furious, infuriated, obstreperous, rampant (Teut.), pugnacious, bellicose, truculent, passionate, tempestuous, tumultuous, rabid, relentless.

Fight (verb) (M.E. fihten, fehten; O.E. fehtan, feohtan).
T. *strive*, wrestle, tussle, scuffle, elbow, wrangle, tilt, box, come to blows, lay about one, fall foul, set to, meet, dare, take the field, wield the sword, hold one's own, stand one's ground, stand out, die hard, *stickle for*.
L. spar (Teut.), struggle (Dutch), grapple (Ger.), battle, wage war (Teut.), war (Teut.), contest, contend, skirmish (Ger.), campaign, serve, fence, vie, join issue, engage, compete, rival, cope (Gk.), oppose, resist, combat, defend, parry, guard (Ger.), confront, brave, face, defy, persist, toil, labour, travail, unrest.

Figure (F. figure; Lat. figūra=lit. a thing fashioned, connected with fingere=to fashion).
T. *shape*, body, waist, *oddity*.
L. *form*, mould, construction, contour, appearance, statue, *conceit*, trope (Gk.), metaphor (Gk.), allegory (Gk.), symbol (Gk.), type (Gk.), emblem (Gk.), *numeral*, number, digit, cipher (Arab.), plan, rite, ceremony, observance, representation, semblance.

Fill (O.E. fyllan).
T. *load*, lade, cram, crowd, throng, spread through, *grow*, widen, swell, belly, wax, puff, blow up, *feed*, slake, quench.
L. *replenish*, complete, stuff, inflate, distend, expand, charge, *pervade*, permeate, *satisfy*, sate, cloy, glut, gorge, surfeit, pall.

Filth, *v.* dirt.

Final, *v.* end.

Find (M.E. finden; O.E. findan).
T. draw out, bring to light, unearth, worm out, unravel (Dutch), unriddle, fathom, reach, meet, light upon, happen upon, come across, gather, get.
L. discover, disclose, disinter, ferret (out), deduce, elicit, solve, trace, evolve, interpret, resolve, decide, determine, fix, judge, conclude, distinguish, discern, detect, ascertain, derive, obtain, procure, furnish (O.H.G.), provide, acquire, attain, arrive, experience, recognise, identify, encounter, recover.

Fine (O.F. fin; Lat. finus, for finitus=finished, past partic. of finire=to finish); *v.* also beautiful, thin.
T. *thin*, small, thread-like, gossamer, slight, spare, taper, highly wrought, light, *handsome*, smart, pranked out, tawdry, bedizened, lovely, fair, goodly, well-grown, plump, stout, stalwart, strong, healthy, hale, manly, lordly, *shining*, sunny, unclouded, *keen*, sharp.
L. *slender*, refined, tenuous, attenuated, pointed, acute, imperceptible, unsubstantial, rarified, rare, precious, unique, invaluable, choice, exquisite, dainty, delicate, finished (well-) rounded, nice, close, subtle, subtile, precise, exact, accurate, minute, *beautiful*, grand, elegant, grandiose, ornate, gaudy, gay (O.H.G.), rich, brilliant, splendid, admirable, inimitable, excellent, noble, ingenuous, proud, accomplished, haughty, supercilious, disdainful, dignified, graceful, *bonny*, robust, jolly, *florid*, flowery, sonorous.
Gk. *ethereal*, *euphuistic*, euphemistic.

Finesse, *v.* skill.

Finish, *v.* end.

Finite (Lat. finitus, past partic. of finire=to finish).
T. bounded, narrow.
L. limited, terminated, restricted, temporal.

Firm, *v.* strong, fast.

Firm (subst.), *v.* company.

First (O.E. fyrst, superl. of fore=before, fore).
T. *foremost*, early, *head*, main.
L. *prime*, primal, primeval, primary, primitive, pristine, fundamental, original, aboriginal, rudiment, elementary, *chief*, source, principal, paramount, important, urgent.

Fit (verb) (M.E. fitten=to arrange; Scand. fitja=to knit together); *v.* also prepare.
T. *trim*, dovetail, match, meet, fall in with, *make ready*, man, rig, whet, *befit*, become, beseem.
L. *agree*, accord, harmonise (Gk.), respond, correspond, tally, suit, *adapt*, assimilate, accommodate, qualify, adjust, square, equalise, level, reconcile, graduate, *prepare*, mature, dress, garnish (Ger.), furnish (Ger.), furbish (Ger.), equip, arm, accoutre, array, train, inure, (*be*) *expedient*, due, proper.

Fit (adj. from above); *v.* also able.
T. meet, befitting, becoming, seemly, right.
L. suitable, expedient, proper, decorous, due, apt, convenient, qualified, applicable, pertinent, relevant, appropriate.

Fitful, *v.* under caprice.

Fitting, *v.* fit, right.

Flagrant (O.F. flagrant; Lat. flagrant, stem of flagrans, pres. partic. of flagrāre=to burn); *v.* also clear.
T. glaring, red-handed, downright, shameful, dastardly.
L. manifest, obvious, palpable, notorious, self-evident,* undisguised, flagitious, heinous, criminal, villainous, atrocious, monstrous, iniquitous, arrant.

Flat (M.E. flat; Scand. flatr).
T. *even*, smooth, low, fallen, lowlying, *dull*, sluggish, heavy, tame, slow, stale, lifeless, dead, dry, dry-as-dust, humdrum, *broad*(ly), blunt, dreary.
L. *level*, plane, squat, prone, recumbent, supine, prostrate, equal, *inert*, torpid, inanimate, insipid, spiritless, tasteless, pointless, vapid, trite, devoid of interest, prosy, tedious, flaccid, dismal, cheerless, melancholy (Gk.), *toneless*, discordant, *absolute*, peremptory, round(ly), distinct(ly), trenchant.
Gk. *horizontal*, *categorical*(*ly*), *monotonous*.

Flatter (O.F. flater; M.E. flateren=lit. to make smooth or flat, from Scand. flatr=flat).
T. *coax*, tickle, wheedle, fawn, cringe, slaver, beslaver, tuft (Ger.), hunt, toady, play the lickspittle, *hoodwink*, blindfold, throw dust in the eyes, bamboozle.
L. *praise*, laud, compliment, bepraise, adulate, congratulate, *cajole*, humour, indulge, caress, truckle (Gk.), pander (Gk.), *deceive*, impose (upon), fool, captivate, lure (Ger.).
Gk. eulogise.

Flee (M.E. fleen; O.E. flēon).
T. run (away), fly, take to flight, take to one's heels, bolt, flit, make off, break away, steal away, slink, shrink, shun, keep from.
L. escape, retire, decamp, abscond, stampede (Teut.), avoid, recoil, elude, evade, eschew (Ger.), abstain, refrain, elope, desert.

Fleeting, *v.* short, quick.

Flimsy, *v.* weak, thin.

Fling, *v.* throw.

Flippant, *v.* frivolous.

Flourish, *v.* thrive, shake.

Flow (M.E. flowen; O.E. flowan).
T. *glide*, stream, run, *melt*.
L. issue, proceed, emanate.

Flowing (adj. from above).
T. smooth.
L. liquid, clear, continuous, copious, voluble, harmonious (Gk.), fluent.

Fluctuate, *v.* change.

Fluent, *v.* flowing.

Flutter (M.E. floteren; O.E. flotorian=to float about).
T. *flap*, beat, *waver*, flicker, hover, *throb*.
L. pant, palpitate, vibrate, fluctuate, undulate.

Foe, *v.* enemy.

Foible (O.F. foible=weak).
T. weakness, whim, warp, twist.
L. infirmity, frailty, imperfection, error, fault, failing, hobby (Ger.), bins.

Foil, *v.* disappoint.

Follow (M.E. folwen; O.E. folgian).
T. *run after*, make after, hunt, dog, shadow, beset, seek, *undertake*, set about, *fall in with*, *understand*, grasp, master.
L. *pursue*, chase, course, press (upon), trace, prosecute, sue, *succeed*, ensue, result, supervene, *carry* (*on*), engage (in), endeavour, per-

sist, continue, maintain, *adapt*, (oneself to), conform (to), comply, accommodate, attend, serve, obey, submit, *comprehend*, adopt.

Folly (O.F. folie; M.E. folye, adj. from fol=fool, *q.v.*).
T. madness, craze, craziness, drivelling, silliness, dotage, blunder.
L. nonsense, foolery, foolishness, vacuity, inanity, fatuity, credulity, ineptitude, absurdity, puerility, simplicity, ignorance, inconsistency, unreasonableness, imbecility, incapacity, incompetence, lunacy, idiocy (Gk.), insanity, mental derangement, mental alienation, aberration, hallucination, delusion, delirium, raving, frenzy (Gk.), fanaticism, infatuation, conceit, extravagance, eccentricity.
Gk. monomania, mania, hysteria.

Foment, *v.* encourage.

Fond, *v.* kind, loving, foolish.

Food (M.E. fode; O.E. foda).
T. eatables, fodder, fare, meat, meal, board, grist.
L. aliment, nourishment, nutriment, sustenance, prey, provender, provision, ration, commissariat, forage (Teut.), pasturage, cheer, diet, regimen, comestibles, victuals, edibles, viands, dainty, delicacy, table, dish, collation, morsel, material, fuel, stuff, supply.

Fool (O.F. fol; M.E. fōl, from Lat. follem, acc. of follis=a windbag).
T. oaf, lout, loon (Ger.), witling, dotard, dolt, dunce, ninny, noddy, gaby, dullard, babbler, blockhead,* lack-wit, numskull, chucklepate, greenhorn, madman, yokel, wiseacre (Dutch), clown, mooncalf, madcap,* bungler, marplot.*
L. simpleton, idiot, nincompoop, imbecile, zany, natural, trifler, mountebank (Ger.), dupe, puppet, lunatic, fanatic.
Gk. maniac.
Celt. gull.

Foolish; *v.* also fool, folly.
T. silly, unwise, weak, fond, rash, headstrong, childish.
L. absurd, ridiculous, preposterous, senseless, unreasonable, irrational, nonsensical, imbecile, puerile, simple, hasty (Teut.), incautious, precipitate, insensate, incoherent, ignorant, unintelligent, unintellectual, prejudiced.

Forbear (O.E. forberan,—for=from + beran=to bear).
T. forego, forgive, bear with, spare, withhold, abide.
L. abstain, refrain, eschew (Teut.), (be) temperate, renounce, dispense (with), deny (oneself), relinquish, waive (Scand.), desist, cease, stop, discontinue, resign, relent, relax, disregard, submit, suffer.

Forbid (O.E. forbēodan,—for=from + bēodan=bid).
T. gainsay, hinder.
L. prohibit, interdict, oppose, proscribe, refuse, protest, deprecate, deny, debar, obstruct, inhibit, contradict, cross.

Force (noun), *v.* strength.

Force (verb from above; O.F. force; M.E. fors, force; Lat. fortia, formed from fortis=brave, strong).
T. *make*, drive, goad, whip, spur, prick, egg on, *break into*, break open, *wring from*.
L. *compel*, coerce, constrain, enforce, necessitate, oblige, insist (upon), overpower,* impel, urge, propel, press, move, induce, lash, *extort*, exact, *violate*.

Forcible, *v.* strong, violent.

Forebode, *v.* predict.

Forefathers (fore=before+fathers).
T. forebears, fathers.
L. ancestors, progenitors, grandsires, predecessors, ancestry, genealogy (Gk.), descent.

Forego, *v.* forbear.

Foreign (O.F. forain; M.E. foreyne, foraine; Lat. forānus (not found), from foras=out of doors, from fores=doors).
T. *outlandish*, uncouth, *new*.
L. *alien*, strange, continental, extraneous, exotic (Gk.), *extrinsic*, irrelevant, unconnected, inappropriate, impertinent, remote, *novel*.

Foretell, *v.* predict.

Forethought, *v.* care.

Forge (verb from forge=lit. workshop; F. forge; Lat. fabrica=workshop, smithy).
T. *weld* (Swedish), *make*, frame.
L. *solder*, rivet (Scand.), *produce*, form, *falsify*, counterfeit, fabricate, invent, devise, concoct, feign, manufacture.

Forget (O.E. forgetan,—for=from+getan=get).
T. unlearn, lose sight of, think no more of, forgive.
L. efface, slip the memory, consign to oblivion.

Forgetful (adj. of above).
T. heedless, careless, mindless.
L. oblivious, neglectful, inattentive, absent-minded.*

Forgive (O.E. forgiefan,—for=from+giefan=give).
T. forget, let bygones be bygones, overlook, forbear, wink at, let off, forego.
L. pardon, condone, excuse, pass (over), connive (at), allow, remit, absolve, reprieve, acquit, discharge.

Forlorn, *v.* lonely.

Form (F. forme; Lat. forma=shape); *v.* also figure.
T. shape, way.
L. mould, figure, configuration, conformation, construction, appearance, semblance, fashion, representation, rite, ceremony, ceremonial, observance, method (Gk.), manner, mode, etiquette, order.
Gk. system.

Formal, *v.* under form and stiff.

Former (O.E. form=first+-er, sign of the comparative).
T. before, foregoing, first-named, aforesaid, formerly, of old, of eld, of yore, erst, whilom, erstwhile, time was, years ago, heretofore, hitherto.
L. prior, preceding, anterior, antecedent, anciently.

Forsake, *v.* leave.

Fortunate, *v.* happy.

Fortune, *v.* chance.

Foster, *v.* feed, encourage.

Foul, *v.* dirty.

Fragrance, *v.* under and also smell.

Fragrant (F. fragrant; Lat. fragrantem).
T. sweet-smelling.
L. redolent, scented, perfumed, odorous, odoriferous, balmy, incense-laden,* spicy, pungent, essenced.
Gk. aromatic, ambrosial.

Frail, *v.* weak, thin.

Frank (O.F. franc; O.H.G. franko=a Frank, lit. prob.=a javelin).
T. open, downright, straight, straightforward, outspoken, truthful, blunt, free.
L. plain, plain-spoken,* barefaced,* candid, unreserved, communicative, undisguised, honest, sincere, artless, ingenuous, unaffected, round(ly), unequivocal, naive, guileless (Teut.).

Free (M.E. frē; O.E. frēo=orig. dear, connected with friend).
T. *friendly*, brotherly, hail fellow well met, welcome, *unsparing*, ungrudging, open-handed, *loose*, asunder, *full*, open, unbound, unshackled, unfettered, unbridled, *willing*, *outspoken*, *forward*, unblushing, shameless, rakish, wanton, lively, reckless, wild.
L. *amicable*, acquainted, sociable, convivial, bountiful, hospitable, familiar, *liberal*, generous, munificent, gratuitous, gratis, exempt, unencumbered, unqualified, unconditional, *detached*, separate, apart, unattached, complete, *easy*, voluntary, unrestrained, unembarrassed, unconstrained, accessible, independent, unconfined, clear, unreserved, untrammelled, unchained, unreined, unlimited, unrestricted, absolute, spontaneous, *frank* (Teut.), candid, plain-spoken, pert, saucy, malapert, impertinent, impudent, insolent, jaunty, buoyant, sprightly, immodest, indelicate, indecorous, indecent, coarse, gross, licentious, dissolute.
Gk. autonomous.

Free (verb from above).
T. save, loose.
L. liberate, enfranchise, emancipate, ransom, redeem, deliver, detach, disencumber, manumit, disengage, rescue, preserve.

Fresh, *v.* new, quick.

Fret, *v.* anger.

Fretful (adj. from above; O.E. frētan; Goth. fra-itan, — fra=entirely+itan=to eat).
T. peevish, ill.
L. grumbling (Teut.), petulant, splenetic (Gk.), captious, cross.

Friend (M.E. frend; O.E. frēond, orig. pres. partic. of frēogan=to love).
T. neighbour, lover, gossip, fellow, mate (Ger.), well-wisher.
L. associate, acquaintance, companion, comrade, colleague, assistant, confidant, advocate, partisan, ally, compeer.
Gk. crony.

Fright, *v.* fear.

Frighten (verb from above; M.E. fryght; O.E. fyrhto).
T. fright, affright, startle, awe, strike fear, scare, harrow, cow, unman, bully, browbeat, threaten, dishearten.
L. alarm, dismay (Ger.), disquiet, terrify, astound, appal, horrify, petrify (Gk.), haunt, prey (upon), daunt, intimidate, terrorize, abash, deter, discourage.

Frivolous (Lat. frīvōlus=lit. rubbed away).
T. flippant, idle, giddy, shallow, light, worthless, whimsical.
L. trivial, trifling, puerile, inane, futile, unimportant, inconsiderable, volatile, capricious (levity).

Frolic, *v.* play.

Frugal, *v.* thrifty.

Fruitless, *v.* useless.

Frustrate, *v.* disappoint.

Fulfil, *v.* do.

Full (O.E. ful).
T. *whole*, wholesale, thorough,

sweeping, *brimming*, brimful, laden, flowing, fraught, crowded, thronged, *much*, *bulky*, fat, *loud*, deep.

L. *complete*, entire, exhaustive, radical, *replete*, saturated, replenished, stored, cloyed, sated, *large*, ample, plentiful, abundant, plenteous, plenary, copious, voluminous, *sonorous*.

Fulsome, *v.* ugly.

Function, *v.* duty.

Furious, *v.* angry, mad.

Fury, *v.* anger.

Futile, *v.* useless, frivolous.

Future (O.F. futur; Lat. futurus = lit. about to be).

T. next world, hereafter, henceforth, henceforward.

L. destiny, fate, career.

G

Gain (O.F. gain; Scand. gagn = profit).

T. *good*, boot, boon, behoof, weal, windfall, harvest, *thrift*, earnings, winnings, rise, wealth.

L. *advantage*, profit, benefit, emolument, interest, lucre, proceeds, products, acquisition, *improvement*, utility, progress, advance, preferment, amelioration.

Gain (verb from above), *v.* win.

Gainsay, *v.* forbid, deny.

Gait, *v.* manner.

Gall, *v.* anger.

Gallant, *v.* bold, polite.

Gambol, **game**, *v.* play.

Gang, *v.* company.

Garments, *v.* dress.

Garrulity, *v.* talk and under.

Garrulous (Lat. garrulus = chattering.)

T. chattering, babbling, prating, talkative, tattling, gossiping, wordy, glib, long-winded.

L. loquacious, fluent, voluble, verbose, diffuse.

Gasp (M.E. gaspen).

T. gape, wheeze, puff, blow.

L. pant, palpitate.

Gather (M.E. gaderen; O.E. gaderian, gaedrian, from gader, geador = (to)gether; *cf.* gaed = company).

T. *meet*, cluster, flock, swarm, herd, forgather, huddle, throng, *heap*, reap, crop, pluck, harvest.

L. *assemble*, collect, muster, unite, congregate, concentrate, resort, centre, join, associate, conglomerate, *convene*, convoke, cite, group (Ger.), compile, mass, pile, amass, accumulate, *cull*, glean, *conclude*, suppose, deduce, infer.

Gay (O.F. gai; O.H.G wahi = fine, beautiful); *v.* also happy, bright, lively.

T. shining, glittering, sparkling, bedizened (be-)spangled, showy, tawdry, mirthful, merry, happy, frolicsome (Dutch).

L. *cheerful*, buoyant, airy, sprightly, jovial, sportive, *fine*, gaudy, tinsel, *debonair*, fashionable, stylish, *dissipated*.

Gaze, *v.* look, see.

Generation (from Lat. generāre = to produce, genus = race, kind).

T. *begetting*, growth, kind, offspring, stock, house.

L. *production*, evolution, procreation, propagation, fecundation, *origin*, descent, lineage, family, race, *age*.

Gk. Genesis.

Generous.

T. open-handed, handsome, unsparing, great-hearted.

L. liberal, munificent, bounteous, bountiful, hospitable, ungrudging, princely, profuse, extravagant, charitable, beneficent, benevolent, magnanimous, chivalrous, noble, honourable.

Genius (Lat. genius = tutelar spirit, lit. inborn spirit, connected with genus = race).

T. *soul*, fire, *skill*, gift.

L. *intellect*, talent, inspiration, ingenuity, nature, disposition, character (Gk.), spirit, *familiar spirit*, demon (Gk.), deity, divinity.

Gentle, *v.* kind.

Genuine, *v.* real.

Get, *v.* win.

Ghastly (M.E. gastly, from gasten, O.E. gæstan = to terrify).

T. *frightful*, fearful, awful, gruesome, grisly, grim, *ghostly*, deathlike, wan, ashen.

L. *pale*, cadaverous, haggard, *horrible*, hideous, horrific, appalling.

Gibe, *v.* laugh.

Gigantic, *v.* great.

Gist (O.F. gist (Mod. F. git) = it lies, from gésir = to lie; Lat. jacēre); *v.* also meaning.

T. pith, marrow, upshot, trend, drift.

L. essence, matter, tenour, tendency, purport, import, spirit, significance.

Give (M.E. geven, yeven; O.E. gifan; Scand. gefa).

T. *hand*, bestow, deal out, dole out, yield, entrust, settle upon, leave, bequeath, spare, lavish, shower upon, *bend*, bow (give way, give in), melt, thaw.

L. *deliver*, present, dispense, dispose, mete, render, impart, communicate, concede, cede, grant, confer, accord, award, allow, assign, consign, contribute, subscribe, furnish (Ger.), invest, endow, supply, devise, afford, accommodate, indulge, favour, offer, sacrifice, immolate, *compensate*, indemnify, *reciprocate*, return, bandy (Teut.), retaliate, retort, *resign*, submit, surrender, capitulate, relax, relent, discount, bate, *emit*, emanate.

Glad (O.E. glæd = shining, smooth, glad).

T. *happy*, blissful, blessed, blithe, merry, mirthful, smiling, light-hearted, frolicsome (Dutch), *welcome*.

L. *joyful*, pleased, joyous, rejoiced, gratified, content, satisfied, easy, cheerful, gay (Ger.), genial, jovial, jocund, jolly (Scand.), buoyant, festive, delighted, elated, exultant, jubilant, hilarious, exhilarated, enraptured, transported, over-joyed, beatified, *grateful*, pleasing, acceptable.

Gk. ecstatic.

Gladden (verb from above), *v.* above, and cheer.

Glance, *v.* look.

Glare, *v.* look.

Gleam, *v.* shine.

Glee, *v.* joy.

Glide (M.E. gliden; O.E. glidan).

T. slip, slide, skim, float, flow, hover, drift, creep, graze, flit, prowl (Ger.), run.

L. pass, move, issue, progress, traverse, lapse, elapse.

Glimpse (formerly glimse, from M.E. verb glimsen, formed from glimmen = to shine, connected with glimmer).

T. look.

L. peep, glance, vision.

Glitter, *v.* shine.

Globe, *v.* earth.

Gloomy, *v.* dark, sad.

Glorious, *v.* bright, famous.

Glory, *v.* fame.

Glow, *v.* shine.

Glut, *v.* fill.

Gnaw, *v.* eat.

Go (M.E. gon, goon; O.E. gan); *v.* also walk.

T. *walk*, glide, wander, run, flit, flow, drift, rove (Dutch), tramp, stalk, stride, *set out*, start, leave, take leave, set sail, withdraw, *be bound for*, hie, bend (one's way), *fall off*, ebb, give out, die.

L. *move*, pass, travel, journey, roam, march, range (Ger.), pace, traverse, scour, stroll (Teut.), perambulate, trudge (Teut.), *depart*, abscond, decamp, remove, retire, recede, exit, quit, vacate, evacuate, abandon, issue, sally, advance, progress, tend, *fade*, decay, degenerate, deteriorate, perish, expire, *lapse*, elapse.

Good (M.E. good; O.E. gōd).

T. *godlike*, godly, heavenly, righteous, worthy, right-minded, sterling, matchless, upright, fair, straight, true-hearted, trusty, trustworthy, straight-forward, *right*, lawful, *kind*, well-meaning, friendly, true, *lasting*, *whole*, *happy*, thriving.

L. *pious*, devout, religious, saintly, angelic (Gk.), spiritual, peerless, perfect, *pietistic*, virtuous, innocent, meritorious, deserving, correct, dutiful, moral, praiseworthy, excellent, admirable, *pure*, noble, laudable, creditable, exemplary, honest, honourable, faithful, just, equitable, incorruptible, conscientious, scrupulous, chivalrous, loyal, staunch, constant, *legitimate*, valid, *benevolent*, humane, merciful, compassionate, benignant, beneficial, useful, valuable, profitable, serviceable, *stable*, solid, sound, consummate, *prosperous*, auspicious, propitious, *savoury*, palatable, nice, dainty, delectable.

Gk. philanthropic.

Goodness (noun from above); *v.* also above.

T. piety, holiness, worth, uprightness, straight-forwardness, loving-kindness, kindness, kindliness, truth, fairness, right, lawfulness, strength, soundness.

L. *saintliness*, perfection, spirituality, sanctity, devotion, grace, sanctimony, *virtue*, morality, rectitude, faith, integrity, merit, excellence, credit, probity, honour, honesty, purity, justice, principle, fidelity, loyalty, *benevolence*, charity, benignity, humanity, tenderness, bounty, magnanimity, generosity, graciousness, compassion, mercy, favour, courtesy, affability, *justice*, equity, validity, quality.

Gk. philanthropy.

Grace (O.F. grace; L. grātia, from Lat. grātus = pleasing).

T. *leave*, boon, *kindness*, goodwill, *forgiveness*, *skill*, smoothness.

L. *favour*, permission, concession, indulgence, sanction, dispensation, ordination, bounty, benefaction, *pardon*, condonation, remission, absolution, amnesty (Gk.), quarter, indulgence, reprieve, pity, mercy.

compassion, *sanctity*, consecration, edification, unction, predestination, *honour*, *delicacy*, charm, beauty, form, elegance, polish, concinnity, refinement, gracefulness, address, dexterity, facility, ease, adroitness.
Gk. symmetry, euphony.

Graceful (adj. from above).
T. skilful, smooth, floating, queenly, swan-like.
L. elegant, delicate, gracious, regal, easy.
Gk. symmetrical.

Gracious, *v.* above; kind, polite.

Gradual, *v.* slow.

Grand (O.F. grand; Lat. grandem, acc. of grandis=great); *v.* also fine, great.
T. stately, lofty, great, first, main, showy, lordly.
L. *fine*, magnificent, splendid, glorious, sublime, *ornate*, grandiose, gorgeous, ostentatious, pompous (Gk.), *majestic*, princely, august, solemn, impressive, imposing, commanding, dignified, *cardinal*, important, vital.

Grant, *v.* give.

Grasp, *v.* hold, take.

Grateful (Lat. grātus = pleasing + Eng. suffix -ful).
T. *welcome*, *thankful*, mindful, beholden.
L. pleasing, pleasant, agreeable, gratifying, acceptable, indebted, obliged.

Grave, *v.* stern.

Grave (from M.E. verb graven; O.E. grafan=to dig out, cut, engrave).
L. tomb (Gk.), sepulchre, cenotaph (Gk.).
Gk. sarcophagus, mausoleum, necropolis.
Celt. cairn.

Great (M.E. gret, greet; O.E. grēat).
T. *big*, bulky, mighty, strong, *much*, full, *world-wide*, wide, lofty.
L. *large*, considerable, ample, massive, spacious, enormous, huge (Teut.), vast, extensive, immense, monstrous, colossal (Gk.), stupendous, giant (Gk.), gigantic (Gk.), abundant, extreme, prodigious, *remarkable*, noble, sublime, heroic (Gk.), eminent, prominent, exalted, illustrious, supreme, chief, transcendent, magnificent, *famous*, renowned, *pregnant*.

Greedy (O.E. grǣdig, gredig).
T. craving, hungry, open-mouthed, grasping, keen, stingy, niggardly, griping.
L. ravenous, ravening, voracious, covetous, rapacious, insatiable, omnivorous, eager, ardent, impatient, valid, ambitious, gluttonous, gormandising, parsimonious, miserly, avaricious, sordid, usurious.

Grief, *v.* sorrow.

Grieve, *v.* mourn.

Grow (O.E. growan).
T. wax, rise, spring up, shoot, sprout, widen, spread, swell.
L. *increase*, augment, enlarge, ascend, expand, extend, *vegetate*, germinate, burgeon (Teut.), *plant*, cultivate, tend.

Guess (M.E. gessen; Scand. giska).
T. think, believe.
L. suppose, conjecture, surmise, divine, conceive, imagine, predict, presume, assume, speculate, suspect.

Guilt (M.E. gilt; O.E. gylt).
T. sinfulness, misdeed, misdoing, sin, evil-doing, wrong-doing, wickedness, knavery, guiltiness.
L. *crime*, criminality, culpability, misconduct, malpractice, error, transgression, dereliction, delinquency, offence, trespass, felony, enormity, atrocity, *vice*, iniquity, viciousness.

Guilty (adj. from above).
T. sinful.
L. culpable, criminal, corrupt, erring, dissolute.

H

Habit (O.F. habit=a dress, a custom; Lat. habitus=a condition, a dress, from habēre=to have, keep).
T. way, wont, knack.
L. *coat*, garb (Ger.), garment (Ger.), guise (Ger.), *usage*, manner, use, practice, prevalence, observance, convention, mode, fashion, vogue (Teut.), *rule*, method (Gk.), training, *temperament*, disposition.

Habitual, *v.* common, and above.

Hale, *v.* healthy.

Handsome, *v.* beautiful, fine.

Happen (M.E. happenen, extended from happen=to hap; O.E. from subst. hap; Scand. happ=chance).
T. fall, come about, come to pass, fall out, befall, betide, arise.
L. occur, pass, chance, prove, eventuate, supervene, issue, ensue, arrive, result.

Happiness (subst. from the following); *v.* also joy.
T. welfare, bliss, blessedness.
L. prosperity, success, felicity, contentment.

Happy (adj. derived from M.E. happen=to hap); *v.* also glad.
T. blissful, lucky, glad, thriving.
L. prosperous, successful, fortunate, palmy, halcyon (Gk.).

Hard (O.E. heard); *v.* also cruel, stern, difficult.
T. tough, thick-skinned, stubborn, stiff, stark, unyielding, stony, bony, *stern*, harsh, unfeeling, hardened, *irksome*, uphill, grinding, bitter.
L. *concrete*, adamantine (Gk.), compact, close, dense, solid, impervious, impenetrable, rigid, firm, inflexible, *obdurate*, impenitent, remorseless, inexorable, callous, indifferent, brutal, *austere*, dour, vigorous, *difficult*, laborious, onerous, arduous, *painful*, grievous, distressing.

Harm (subst.) (M.E. harm; O.E. hearm=grief).
T. *ill*, bale, bane, wrong, guilt, evil, foul play, *bruise*, scratch, mishap.
L. *hurt*, mischief, nuisance, mutilation, disaster, accident, adversity, injury, molestation, misusage, misuse, abuse, persecution, *malevolence*, malice, enmity.

Harmony, *v.* peace.

Harsh, *v.* hard, cruel, stern.

Haste (O.F. haste; M.E. hast; O.H.G. heisti=violent; O.E. hæst=violence); *v.* also speed.
T. *hurry*, bustle, rush, dash, spurt, scramble, flurry, flutter, briskness, speed, swiftness, *anger*, wrath.
L. *urgency*, despatch, acceleration, velocity, precipitancy, precipitation, expedition, promptitude, round pace, gallop (Teut.), scamper, *annoyance*, irritation.

Hasten (verb from above).
T. *quicken*, hurry, rush, speed, drive, whip, gird on, spur, clap spurs to, further, forward, *dash*, bustle (Dutch), scramble, stir, bestir oneself, look sharp, rush.
L. accelerate, expedite, precipitate, urge, promote, advance, *haste* (Teut.), (make haste), post, gallop (Teut.).

Hate (verb) (M.E. and O.E. hete).
T. loathe, shudder at, shrink from, shun, dislike.
L. detest, abominate, abhor, execrate, recoil (from), revolt (against), scorn, despise, contemn, avoid, eschew (Teut.).

Hatred (subst. from above; M.E. hatreden; O.E. hete=hate+rǣden=law, condition; *cf.* kin(d)-red).
T. hate, loathing, dislike, scorn.
L. detestation, abomination, abhorrence, execration, odium, unpopularity, aversion, estrangement, enmity, animosity, repugnance, disgust, nausea (Gk.), horror, rancour, malice, contempt.
Gk. antipathy.

Haughty, *v.* proud.

Have (M.E. haven; O.E. habban); *v.* also hold.
T. *hold*, own, *put down*.
L. possess, maintain, retain, procure, obtain, gain (Teut.), receive, *confute*.

Healthy (adj. from O.E., hǣlth=health, welfare, connected with hāl=whole, and hǣlan=to heal).
T. *whole*, hale, sound, strong, well, hearty, fresh, ruddy, unscathed, blooming, plump, *wholesome*, clean, good for, strengthening, healing.
L. *robust*, vigorous, sane, florid, *salubrious*, salutary, sanitary, bracing, invigorating, tonic, nutritious, restorative, convalescent, recuperative.
Gk. hygienic.

Hear (M.E. hēren; O.E. hēran, hyran).
T. hark, listen, list, hearken, overhear, give ear, eavesdrop, *learn*, gather, understand, follow, heed.
L. attend, pay attention, regard, observe, (be) informed, (be) acquainted, ascertain.

Heavy (M.E. hefi; O.E. hefig, connected with heave and heaven).
T. *weighty*, burdensome, laden, loaded, unwieldy, lumpish, *tame*, slow, sluggish, lifeless, slothful, listless, drowsy, sleepy, lazy (Ger.), dull, dry, plodding, *ungifted*, uncouth, clownish, boorish (Dutch), clumsy, awkward, bungling, *harsh*, *stricken*, sad, sorrowful, gloomy, woebegone, downcast, careworn, *murky*, louring, leaden.
L. *ponderous*, cumbersome, massive, cumbrous, ample, excessive, *inert*, inactive, passive, torpid, stupid, unimaginative, commonplace, undiscerning, blockish (Ger.), prosy, prosaic, uninteresting, unfit, *indolent*, languid, *melancholic* (Gk.), dejected, depressed, disconsolate, despondent, pensive, doleful, saturnine, severe, strict.

Heed, *v.* care, hear.

Heinous, *v.* criminal, guilty.

Help (M.E. helpen; O.E. helpan).
T. hold out a hand, further, forward, speed, uphold, foster,

stand by, back, bestead, stand in good stead.

L. *aid*, assist, succour, contribute, subscribe, relieve, rescue, reinforce, recruit, promote, advance, support, sustain, cherish, foment, serve, tend, cheer, encourage, second, abet (Scand.), advocate, countenance, favour, benefit, *conduce*, avail, remedy, doctor, physic (Gk.), cure, *supply*, administer.

Hesitate, *v.* doubt.

Hidden (partic. from below).

T. unknown, lurking, unseen, deep, dark, withheld, withdrawn, shrouded, sunk, buried.

L. concealed, secret, undiscovered, undetected, unrevealed, unsuspected, covert, latent, eclipsed (Gk.), invisible, obscure, mysterious (Gk.), occult, masked (Arab.), veiled, mystical (Gk.), abstruse, reticent, recondite, inexplicable, inscrutable, impenetrable, illegible, unintelligible, symbolical (Gk.), oracular.

Gk. enigmatic, esoteric, hieroglyphic.

Hide (M.E. hiden, hūden; O.E. hȳdan).

T. *shroud*, smother, stifle, hush up, bury, sink, withhold, throw in the shade, *hoodwink*, throw dust in the eyes, *lurk*, skulk.

L. *conceal*, secrete, cloak (Celt.), eclipse (Gk.), cover, screen (Teut.), veil, disguise (Ger.), muffle, reserve, suppress, ignore, mask (Arab.), *seclude*, *dissemble*, dissimulate.

Hideous, *v.* ugly.

High (M.E. heigh, hey, hy; O.E. hēah, hēh).

T. *lofty*, tall, lanky, beetling, overhanging, upper, topmost, hilly, raised, *lordly*, worshipful, great, high-souled, *overbearing*, high-handed, lawless, overweening, *angry*, uproarious (Dutch), *shrill*, thin, *rank*, fulsome.

L. *elevated*, exalted, towering, soaring, sublime, mountainous, airy, aerial, gigantic (Gk.), superior, *eminent*, prominent, illustrious, noble, honourable, magnanimous, stately, dignified, august, majestic, *haughty*, vain, vainglorious, purse-proud, fine, pompous (Gk.), imperious, disdainful, supercilious, arrogant, assuming, insolent, presumptuous, hectoring (Gk.), domineering, turbulent, arbitrary, peremptory, summary, extreme, despotic (Gk.), unwarrantable (Ger.), unconstitutional, irresponsible, *excited*, furious, inflamed, *ambitious*, *cheerful*, prosperous, *acute*, soprano, treble, *fetid*, offensive, rancid, putrid, noisome (Gk.).

Hilarity, *v.* joy, glad.

Hinder (M.E. hindren: O.E. hindrian = to put (be)hind, keep back).

T. keep back, keep off, fetter, shackle, stay, hamper, clog, handicap, thwart, balk, nip, cripple, forbid.

L. impede, embarrass, retard, prevent, check (Persian), counteract, inhibit, debar, preclude, restrict, obstruct, stop, traverse, contravene, interrupt, intercept, cramp (Teut.), cumber, encumber, trammel, frustrate, disconcert, foil, prohibit, disallow, limit, circumscribe, interdict, proscribe, militate (against), stultify.

Hint (E. from O.E. hentan = to take, lay hold of).

T. inkling, warning, shadowing forth.

L. suggestion, innuendo, insinuation, implication, imputation, cue (?), allusion, reference, intimation, glance, adumbration.

Hold (O.E. healdan, haldan).

T. *take in*, embody, *have*, wield, keep, enthrall, clasp, grasp, clutch, grip, handle, clench, *withhold*, *stand*, stay, pull up, break off, have done with, *bear*, uphold, prop, think, *stick*, cling, cleave.

L. *include*, contain, comprehend, embrace, admit, (be) composed, constituted (of), *possess*, occupy, enjoy, command, administer, preside (over), *control*, master, restrain, check (Arab.), curb, repress, confine, retain, detain, seize, secure, reserve, arrest, *safeguard* (Teut.), defend, fortify, guard (Teut.), *support*, carry, entertain, maintain, *believe*, opine, consider, *stop*, halt (Ger.), cease, discontinue, desert, pause, *cohere*, adhere, cement.

Holy (M.E. holi, holy; O.E. hālig).

T. godly, heavenly, hallowed.

L. pious, religious, devout, reverent, pure, spiritual, sacred, solemn, divine, celestial.

Honest (O.F. honeste; Lat. honestus = honourable, connected with honos = honour).

T. upright, truthful, straightforward, trustworthy, fair.

L. honourable, *sincere*, veracious, scrupulous, guileless (Ger.), equitable, just, incorruptible, reasonable, plain, frank (Teut.), chaste, virtuous, continent, modest, decent.

Honour (A.F. honur; Lat. acc. honōrem = honour).

T. uprightness, truth, troth, fairness.

L. probity, integrity, rectitude, honesty, faith, loyalty, delicacy, nicety, scruple, veracity, respect, regard, consideration, esteem, reverence, deference, estimation, veneration, admiration, approbation, homage, obeisance, popularity, credit, commendation, praise, applause, acclamation, repute, distinction, fame, glory, lustre.

Hope (M.E. hopa; O.E. hopa).

T. trust, hopefulness, belief.

L. expectation, reliance, confidence, affiance, promise, prospect, anticipation, buoyancy, optimism, desire, dependence.

Horror, *v.* fear, hate.

Hot (M.E. hoot; O.E. hāt).

T. *warm*, aglow, sunny, sultry, sweltering, stifling, burning, smoking, fiery, glowing, blazing, heated, molten, red-hot, red, seething, flushed, *quick*, forgetful, shrewish, angry.

L. *torrid*, tropical (Gk.), close, suffocating, feverish, oppressive, incandescent, volcanic, scorching, flaming, *violent*, vehement, hasty (Teut.), impetuous, furious, excited, boiling, fuming, splenetic (Gk.), peppery, *fervent*, fervid, ardent, zealous (Gk.).

Huge, *v.* great.

Humane, *v.* kind.

Humble (F. humble; Lat. acc. humilem, from humilis = humble, connected with humus = the ground).

T. lowly, meek, bowed down, downcast, ashamed, shy, shamefaced.*

L. *modest*, abashed, bashful, crest-fallen,* diffident, timid, timorous, nervous, unpretending, unpretentious, unobtrusive, unassuming, unostentatious, *humiliated*, debased, penitent, repentant, contrite.

Humour (O.F. humor; Lat. acc. humōrem, from humor = damp, moisture, from humēre = to be moist).

T. mood, frame, bent, whim, fun, wit, smartness, merry thought, whimsicality.

L. temper, disposition, nature, turn, tendency, caprice, vagary, fancy (Gk.), drollery, pleasantry, point, jest, joke, jocularity, facetiousness, irony (Gk.),* satire, burlesque, quip, quirk, fun, quibble.

Hurl, *v.* throw.

Hurry, *v.* hasten.

Hurt, *v.* harm.

I

Idea, *v.* thought.

Idle (M.E. idel; O.E. īdel = vain, useless)

T. paltry, slight (Ger.), flimsy, meaningless, lazy (Ger.), slothful, slow, sluggish, sluggard, sloven (Dutch), slack, heavy, dull, listless, leaden, flagging, lackadaisical, bootless, ne'er do weel.

L. vain, empty, useless, trivial, trifling, uneffectual, inactive, motionless, indolent, remiss, inert, torpid, languid, supine, dilatory, somnolent, unemployed, unoccupied, vacant, leisurely, futile, unavailing, abortive, fruitless.

Celt. laggard.

Ignominy, *v.* shame.

Ignorant (Lat. acc. ignōrantem, partic. of ignōrāre = not to know).

T. unknowing, unaware, unwitting, witless, untaught, unenlightened, shallow, half-learned, green, unlearned, unread, benighted, dunce, blockhead, clown.

L. unconversant, uninformed, uncultivated, unversed, uninstructed, uninitiated, untutored, unschooled (Gk.), unlettered, illiterate, rude, empty, stranger (to), ignoramus, fool.

Ill (M.E. ille; Scand. illr); *v.* also bad, wicked.

T. evil, wrong, amiss, bad, harmful, baneful, baleful, ailing, sick, sickly, unwell, weak, weakly, out of health, unsound, poorly, laid up, bed-ridden, drooping, flagging.

L. mischievous, hurtful, disastrous, pernicious, corrupting, arrant, dire, diseased, indisposed, squeamish, affected, afflicted, confined, invalid, invalided, valetudinary, infirm, morbid, tainted, vitiated, contaminated, poisoned, leprous (Gk.), palsied (Gk.), cankered, decrepit, incurable, prostrate, moribund, convalescent.

Gk. dyspeptic, zymotic.

Illegal (Lat. in = not + legālis = lawful, from lex, gen. lēgis = law).

T. unlawful, lawless.

L. illegitimate, illicit, contraband (Lat. and Teut.), unconstitutional, unwarranted (Teut.), arbitrary, summary.

Illegitimate (Lat. in = not + legiti-

mātus, past partic. of legitimāre = to render lawful); *v.* also above.
T. misbegotten, love-child.
L. bastard, natural (child), base-born, spurious.

Illiterate, *v.* ignorant.

Illness (subst. from above).
T. sickness, ailing, ill-health, stroke, fit, ailment.
L. disease, malady, infirmity, complaint, indisposition, disorder, distemper, delicacy, decline, consumption, indigestion, taint, plague, pestilence, fever, contagion.
Gk. atrophy, epidemic.

Illusion (F. illusion; Lat. acc. illusionem, from illusio, from illūdere = to play with, deceive, — in = to + lūdere = to play).
T. looming.
L. fallacy, falsehood,* fancy (Gk.), deception, mockery, delusion, cheat, jugglery.
Gk. myth, chimæra, phantasm.

Illustrious, *v.* famous.

Imagination (subst. from imagine; Lat. imaginārī = to picture to oneself, from imagin-, stem of imago = likeness).
T. dreaming.
L. fancy (Gk.), reverie, trance, idea (Gk.), notion, conceit, vision, conception, perception, contrivance, originality, invention, inspiration, genius.
Gk. idealism, phantasy.

Imitate, *v.* copy.

Immediately (adv. from immediate; M.F. immediat; Lat. immediātus, — in = not + mediātus, past partic. of mediāre = to put in the middle).
T. at once, now, in the twinkling of an eye, quickly, straightway, soon, forthwith, speedily.
L. instantly, instantaneously, directly, promptly, incontinently, presently.

Immortal, *v.* everlasting.

Impair, *v.* harm.

Impartial, *v.* just.

Impeach, *v.* abuse.

Impede, *v.* hinder.

Imperative, *v.* important.

Imperious (Lat. imperiōsus, from imperium = power, empire).
T. over-bearing, lordly.
L. masterful, haughty, arrogant, domineering, dictatorial, despotic (Gk.), tyrannical (Gk.), tyrannous (Gk.), arbitrary, authoritative, urgent, imperative, pressing, importunate.

Impertinent, *v.* rude.

Imperturbable, *v.* indifferent.

Impervious, *v.* hard.

Impious, *v.* bad, wicked.

Implore, *v.* ask.

Important (F. important, partic. from importer = to signify; Lat. importāre = to bring in, introduce, bring about).
T. weighty, earnest, main, telling.
L. momentous, material, influential, notable, prominent, salient, signal, memorable, remarkable, grave, serious, solemn, impressive, urgent, pressing, critical (Gk.), instant, paramount, essential, vital, radical, cardinal, chief, prime, primary, principal, considerable.

Impossible (F. impossible; Lat. impossibilis, — in = not + possibilis = possible, that can be done, connected with posse = to be able).
T. *not* to be thought of, unyielding, stubborn, hopeless.
L. impracticable, unfeasible, insuperable, insurmountable, unattainable, incompatible, inaccessible, impassable, impervious, innavigable, inextricable, inconceivable, improbable, unimaginable, incredible, improbable, unreasonable, inflexible, intractable, unmanageable.*

Improbable (F. improbable; Lat. improbābilis, — in = not + probābilis = that which can be proved, connected with probāre = to prove, test the goodness of, prōbus = good); *v.* also impossible.
T. unlikely.
L. doubtful, incredible, incompatible.

Improve, *v.* mend.

Imprudent, *v.* careless.

Impudent, *v.* rude.

Inaccurate, *v.* false.

Incite, *v.* raise, anger.

Inclination, *v.* want, temper.

Incompetent, *v.* under its antonym able.

Incongruous (Lat. in = not + congruus = suitable).
T. out of keeping, unbefitting, unbecoming, ill-timed.
L. disagreeing, discordant, discrepant, repugnant, incompatible, irreconcilable, inconsistent, intrusive, disproportionate, divergent, inharmonious, unconsonant, unapt, inappropriate, unseasonable, uncongenial, ill-assorted,* unaccommodating.

Increase (F. en, Lat. in + A.F. creiss-, stem of creistre = to grow; Lat. crescere = to grow); *v.* also grow.
T. *grow*, wax, spread, swarm, teem, swell, gather, spring up, over-run, *deepen*, heighten, widen, fatten, strengthen.
L. *augment*, enlarge, expand, dilate, extend, ascend, pullulate, *aggrandize*, exalt, intensify, redouble, exaggerate, exasperate, add (to), multiply, amplify, magnify, develop, distend, inflate.

Indefatigable (O.F. indefatigable; Lat. indefatigābilis. — in = not + de = thoroughly + fatigābilis = capable of being tired, connected with fatigāre = to weary, fatigue).
T. unwearied, unsleeping, sleepless, unswerving, unflagging, unfaltering, unwavering, stedfast.
L. constant, persevering, indomitable, undeviating, unflinching (Teut.), persistent, pertinacious, unremitting, invincible, unconquerable.

Indefinite (Lat. in = not + dēfīnītus, past partic. of dēfīnīre = to set a limit, — de = down + finire = to finish, from finis = end).
L. unfathomed, endless, boundless, untold, unbounded, dim, shadowy, misty, unsettled, dark, hidden, loose, rambling.
T. infinite, interminable, illimitable, imperceptible, covert, obscure, mysterious (Gk.), confused, undefined, uncertain, doubtful, dubious, vague, ambiguous, equivocal.

Independent, *v.* free.

Indicate, *v.* show.

Indifferent (Lat. in = not + different-, stem of differens, pres. partic. of differre = to bear apart, differ, — dis = apart + ferre = to bear).
T. blind to, deaf to, soulless, heartless, cold-blooded, half-hearted, lukewarm, careless, listless, unruffled, unstirred, thick-skinned, cold.
L. impassive, uninquisitive, insensible, impassible, insusceptible, unimpressionable, passionless, torpid, inattentive, unconcerned, nonchalant, insouciant, unaffected, unmoved, untouched, callous, impervious, imperturbable, frigid.
Gk. apathetic, phlegmatic.

Indignation, *v.* anger.

Indistinct, *v.* indefinite.

Indolent, *v.* idle, dull.

Inert, *v.* idle, dull.

Infamy, *v.* shame.

Infatuation, *v.* folly.

Infectious (adj. from verb infect, from Lat. infectus, past partic. of inficere = to put upon, stain, — in = on + facere = to make).
T. taking.
L. catching, contagious, pestilential, pestiferous, communicable, contaminating, vitiating.
Gk. epidemic, endemic.

Infer, *v.* under hint.

Infinite (Lat. in = not + finitus, past partic. of finire = to end, from finis = end).
T. endless, boundless, unfathomable, everlasting, untold, unbounded, unutterable.
L. immense, unmeasurable, innumerable, incalculable, illimitable, interminable, inexhaustible, unlimited, perpetual, eternal, numberless.

Infirm, *v.* weak.

Inflame, *v.* anger, raise.

Influence, *v.* power.

Inform, *v.* tell.

Ingenuous, *v.* frank.

Inhabit, *v.* live.

Injure, *v.* harm.

Innocent (F. innocent; Lat. innocent-, stem of innocens, pres. partic. of innocēre, — in = not + nocēre = to harm).
T. *guiltless*, sinless, harmless, straightforward, childish, spotless, bloodless, unspotted, upright, good.
L. stainless, faultless, blameless (Gk.), unblemished, undefiled, immaculate, irreproachable, unexceptionable, impeccable, unimpeachable, *venial*, inoffensive, innocuous, innoxious, uninjurious, uninfectious, pure, artless, simple, untutored, unsophisticated (Gk.), unaffected, ingenuous, guileless, undesigning.

Inquire, *v.* ask.

Insane, *v.* mad.

Insensible, *v.* indifferent.

Insert, *v.* introduce.

Insight, *v.* knowledge.

Insinuation, *v.* hint.

Insipid, *v.* dull, flat.

Insolent, *v.* rude, and under insult.

Instantly, *v.* immediately.

Insult (F. insulter; Lat. insultāre = to leap upon, — in = on + sult-, past partic. stem of salire = to leap).
T. slight (Ger.), scoff, sneer, gibe, jeer (Dutch), churlishness.
L. disrespect, contumely, affront, indignity, outrage, discourtesy, flout, taunt, ridicule, provocation, offence.

Intellect (M.F. intellect; Lat. intellectus = discernment, from past partic. of intelligere = to understand, — inter = among + legere = to choose); *v.* also mind.
T. understanding, mind, brain.
L. reason, judgment, intelligence, discernment, perception, faculty,

sense, capacity, ability, talent (Gk.), genius.

Intend, *v.* under purpose.

Interest (M.F. interest; Lat. interest = it is profitable, 3rd pers. sing. pres. indic. of interesse = to concern, —inter = among + esse = to be), *v.* gain.

Interest (M.E. interess'd, past partic. of interess = to concern, from Lat. interesse; *v.* above).

T. *bearing*, weight, sway, footing, *thirst for knowledge*.

L. *relation*, reference, concern, affinity, association, relevancy, influence, importance, pressure, preponderance, ascendency, dominance, *curiosity*, inquisitiveness.

Interrupt (from Lat. interruptus, past partic. of interrumpere,—inter = among + rumpere = to break).

T. break in, snap (Dutch) the thread, cut short, hinder.

L. discontinue, pause, intervene, interpose, intercede, mediate, disconnect, suspend, intermit, arrest, check (Arab.), disturb, interfere, meddle.

Intimate, *v.* hint, friend.

Intimidate, *v.* frighten.

Intrepid, *v.* bold.

Introduce (Lat. intrōdūcere,—intrō = within + ducere = to lead).

T. *lead the way*, open, forerun, begin, *dovetail*, foist (Dutch), wedge, thrust upon, dip.

L. *precede*, usher, prefix, premise, prelude, preface, present, herald (Ger.), harbinger (Ger.), conduct, *interpose*, insert, intercalate, interpolate, interline, interlard, intersperse, *insinuate*, intrude, obtrude, permeate, inject, interject, infuse, instil, inoculate, impregnate, imbue, merge, immerge, plunge.

Investigate, *v.* seek.

Inveterate, *v.* under habit, common, old.

Invoke, *v.* ask, call, pray.

Irascible, *v.* angry.

Irate, *v.* angry.

Irksome (M.E. irk, erk = weary, from O.E. earg = sluggish + termination -some = same, like).

T. tiresome, wearisome, wearing, dull, dry.

L. fatiguing, uninteresting.

Irritate, *v.* anger.

J

Jaded, *v.* weary.

Jar (M.E. garren = to chide; O.E. georran = to creak).

T. clash, come amiss, set the teeth on edge, fall out, be harsh.

L. disagree, (be) discordant, discrepant, unharmonious (Gk.), student, grate (Teut.), offend.

Jargon, *v.* speech.

Jealous (O.F. & M.E. jalous; Late Lat. zēlōsus, from zēlus = zeal; Gk. ζῆλος).

T. careful.

L. envious, invidious, covetous, zealous (Gk.), suspicious, cautious, vigilant, emulous.

Jeer, *v.* laugh.

Jest (orig. a funny story; O.F. & M.E. geste; Lat. (res) gesta = a thing done, from gestus, past partic. of gerere = to do, carry on).

T. wit, wittiness, witticism, whim, fun, smartness, banter, (?) sneer, scoff, gibe, game, wordplay, laugh, chaff, waggery, merriment, clowning.

L. humour, foolery, fooling, farce, burlesque, quip, jocularity, jocoseness, facetiousness, comicality, ridicule, joke, conceit, pleasantry, quibble, epigram (Gk.), mockery, raillery.

Joy (M.E. & O.F. joye; Lat. gaudia, plur. of gaudium = joy).

T. mirth, gladness, happiness, bliss, merriment, glee, merry-making, hey-day, fun, frolic, wassail.

L. rejoicing, delight, pleasure, enjoyment, felicity, cheer, cheerfulness, geniality, gaiety (Ger.), vivacity, joviality, jollity (Scand.), jollification, jubilee, hilarity, exhilaration, exultation, jubilation, rapture, transport, ravishment, ecstasy (Gk.), triumph, festivity, carnival, revelry.

Judge (F. juge; jūdicem, acc. of judex = judge, lit. one who points out the law,—jus = law + dicāre = to point out).

L. umpire, arbitrator, referee, arbiter, magistrate, justice, censor, authority, connoisseur.

Just (F. juste; M.E. just; Lat. justus = that which is according to law (jus.)).

T. fair, upright, even-handed, straightforward, right, lawful, rightful.

L. equitable, honourable, impartial, square, incorruptible, conscientious, scrupulous, legitimate, justifiable, exact, accurate, precise, correct, strict, alone, rigid.

K

Keen, *v.* sharp, eager.

Keep (M.E. kepen; O.E. cēpan).

T. *hold*, lay up, hoard, heap, husband, dry, pickle, *shut up*, shackle, *fetter*, fasten, hinder, stay, withhold, *clutch*, clasp, cling, grasp, grip, *follow*, obey, acknowledge, abide by, *uphold*, hold out, *fulfil*.

L. *possess*, occupy, secure, store, cure, embalm, season, amass, preserve, *maintain*, support, sustain, nurse, save, *confine*, imprison, guard (Teut.), immure, mew (up), cage, coop, pen, curb, control, restrain, restrict, detain, retain, obstruct, impede, embarrass, check (Arab.), trammel, repress, suppress, cover, conceal, *comply*, conform, respect, adhere, *observe*, celebrate, commemorate, signalise, solemnise, *perform*, *persist*, continue, endure, remain.

Kill (M.E. killen, cullen; O.E. cyllan (not found), connected with cwēlan = to die).

T. slay, do to death, put to death, make away with, put to the sword, shed blood, cut down, slaughter, run through, throttle, hang, choke, smother, stifle, shoot, stone, behead, murder, give the death-blow to.

L. butcher (Ger.), massacre, (Ger.), decimate, immolate, sacrifice, destroy, execute, assassinate (Arab.).

Kin (M.E. kin, kun; O.E. cynn = tribe).

T. kindred, kinsmen, kinsfolk, blood, stock.

L. relations, family, lineage, relatives, connexions, race, generation.

Kind (M.E. kunde, kinde; O.E. cynde = inborn, native, connected with cynn = kin).

T. mild, meek, good, kindly, well-meaning, well-meant, warm-hearted, kind-hearted, fatherly, motherly, brotherly, sisterly, womanly, friendly, ruthful, forbearing, fond, loving.

L. benevolent, charitable, tender, gentle, clement, lenient, benign, benignant, humane, bountiful, merciful, pitiful, compassionate, generous, gracious, courteous, indulgent, tolerant, affable, affectionate, bland, amiable, obliging, good-humoured, paternal, maternal, fraternal, parental, amicable, chivalrous, humanitarian.

Gk. sympathetic, philanthropic.

Kiss (M.E. kissen; O.E. cyssan).

T. buss, slobber, fondle, cosset.

L. embrace, salute, caress (osculation).

Know (M.E. knowen; O.E. cnawan).

T. *ken*, wot, be aware, ween, learn, understand, see, fathom, have by heart, have in one's head, come to one's knowledge, *be friendly with*, deal with.

L. *comprehend*, conceive, realise, appreciate, recognise, discern, perceive, experience, master, (be) master (of), discover, (be) sure, cognizant, conversant, familiar, apprised, informed, certain, *fraternise*, associate, consort, visit, (be) acquainted.

Knowledge (M.E. knowledge; O.E. cnaw(an) = know + lāecan = to play, from lāc = a game).

T. ken, insight, light, enlightenment, glimpse, glimmer, inkling, learning, lore, reading, book-learning, understanding, wit, cunning, wisdom, depth, shrewdness, thought.

L. acquaintance, cognizance, experience, familiarity, comprehension, apprehension, recognition, appreciation, discovery, science, philosophy (Gk.), erudition, scholarship, culture, attainments, acquirements, accomplishments, proficiency, intellect, intelligence, capacity, parts, sagacity, acumen, subtlety, penetration, discrimination, sapience, sense, reason, judgment, profundity, calibre, genius, talent (Gk.).

L

Labour, *v.* work.

Lack, *v.* want, need.

Laconic, *v.* short.

Lament, *v.* mourn.

Languid, *v.* dull, weak.

Large, *v.* great.

Lascivious, *v.* wanton.

Last (M.E. latst, latest, superl. of lat = late).

T. latest, newest, hindermost, end, lowest, utmost, least.

L. final, terminal, ultimate, conclusive, recent.

Last (verb), *v.* continue.

Late (M.E. lat).

T. *late*, slow, behind-hand, belated, backward, delayed, *formerly*, erst, erstwhile, whilom, *dead*, gone, no more.

L. *tardy*, unpunctual, dilatory, *deceased*, demised, departed, defunct.

Laugh (M.E. laughen, lehghen; O.E. hlæhhan, hlihan).

T. smile, smirk, simper, grin, giggle, titter, snigger, chuckle,

cackle, crow, banter, chaff, twit, make merry, scoff, sneer, gibe, jeer (Dutch), fleer.
L. mock, ridicule, deride, fool, contemn, despise.

Law (M.E. lawe; O.E. lagu; Scand. lög).
L. *rule*, canon (Gk.), code, act, statute, rubric, formula, rite, regulation, direction, precept, maxim, *order*, legislation, legislature, charter (Gk.), ordinance, decree, *legality*, equity, jurisprudence, *regularity*, routine, standard, precedent, *nature*, principle, *licence*, dispensation, warranty (Ger.), sanction, authority, patent.

Lazy, *v.* idle.

Lead (M.E. leden; O.E. lǣdan).
T. *head*, stand at the head, take the lead, show the way, draw, drag, bewitch, *begin*, *forerun*, outstrip, trend, bid fair to, sway.
L. *precede*, introduce, usher, inaugurate, herald (Ger.), *tend*, contribute, conduce, dispose, incline, gravitate (towards), *command*, govern, control, administer, preside (over), *conduct*, guide (Ger.), induce, entice, allure, decoy (Ger.), lure (Ger.), tempt, seduce, inveigle.

Lean (M.E. lenen; O.E. hlǣnan).
T. slope, slant, stoop, bend, loll, rest upon.
L. incline, decline, tend.

Learn (M.E. lernen; O.E. leornian).
T. seek, read, spell, con, hear, know, find, pick up.
L. acquire, imbibe, glean, acquaint (oneself with, master), study, inquire, ascertain.

Least (M.E. leste; O.E. lǽsest, lǽst, superl. of lǽs=less).
T. lowest, smallest, worthless, mean, shortest, narrowest, weakest, bit, crumb, scrap, shaving, drop, mite (Dutch), slightest, barest.
L. minimum, minutest, base, vile, feeblest, impalpable, imperceptible, inconsiderable, infinitesimal, inappreciable, morsel, *point*, particle, merest.

Leave (M.E. leven; O.E. lǽfan).
T. forsake, give up, forego, break with, forswear, yield, go, withdraw, set sail, bestow, bequeath, give.
L. *relinquish*, abandon, desert, abjure, discontinue, desist, secede, resign, renounce, reject, abdicate, surrender, cede, concede, neglect, cease, *depart*, retreat, recede, quit, vacate, evacuate, remove, abscond, *devise*.

Lend (M.E. lenen; O.E. lǽnan=to lend).
T. loan, let.
L. advance, accommodate, lease.

Lenient, *v.* kind, gentle.

Let, *v.* allow.

Lewd, *v.* wanton.

Liable (adj. from F. lier=to bind; Lat. ligāre).
T. open to, bound, answerable.
L. exposed (to), subject (to), responsible, amenable, accountable.

Liberal, *v.* free.

Lie (M.E. lyen, liggen; O.E. licgan=to lie, recline).
T. rest, lean, abide, loll, sprawl.
L. recline, (be) situated.

Lie (subst., formed from verb lie; O.E. lēgan, lēogan).
T. untruth (forswear oneself).
L. falsehood,* story, fabrication, misstatement, misrepresentation, perversion, mendacity, fable, subterfuge, empty profession, perjury.

Lift, *v.* raise.

Light (subst.) (O.E. leht, lēoht=light); *v.* also light.
T. day, dawn, daylight, sunshine, sheen, brightness, moonshine, glow, flush, blaze, flash, beam, gleam, glimmer, shimmer, streak, glint, spark, spangle, play of light, shadow, shade, shading.
L. lustre, glory, splendour, radiance, effulgence, irradiation, illumination, halo (Gk.), nimbus, coruscation, scintillation, brilliancy (Skt.), ray, chiaroscuro, phosphorescence (Gk.).

Light (adj.) (M.E. light; O.E. lēoht); *v.* also bright, and above.
T. floating, flying, winged, nimble, fleet, fleet-footed, swift, speedy, quick, fast, happy, lively, blithe, light-hearted, playful, frolicsome (Dutch), heedless, glib, smooth, loose, wanton, slight (Dutch), flimsy, paltry, small, little.
L. airy, ethereal (Gk.), volatile, buoyant, portable, agile, expeditious, active, mercurial, easy, facile, cheerful, sprightly, brisk, sportive, animated, jocose, gay (Ger.), immodest, indelicate, indecorous, indecent, ribald (Teut.), obscene, equivocal, licentious, incontinent, frail.

Like (M.E. lyk, lik; O.E. ge-lic=lit. having the same form, from lic=body).
T. twin, alike, such as, as, near, akin to, the same, *lifelike*, true.
L. *similar*, resembling, approximate, analogous (Gk.), parallel (Gk.), *simulating*, representing, mock, mimic (Gk.), duplicate, imitated, *exact*, faithful.

Like (O.E. lician=to be suitable, to please, connected with ge-lic=like); *v.* also love, wish.
T. gloat over, care for, take to, itch to, want, wish, be fond of, love.
L. relish, enjoy, delight (in), revel (in), prefer, affect, fancy, covet, desire, (be) partial, regard.

Likeness (noun from adj. like).
T. brotherhood, kinship.
L. similarity, resemblance, semblance, similitude, affinity, approximation, proportion, agreement, analogy (Gk.), comparison, parallelism (Gk.), alliteration, uniformity, conformity, accordance, coincidence, counterpart, counterfeit, effigy, model, portrait, imitation, reduplication, representation, reproduction, picture, parody (Gk.), travesty, caricature, duplicate.

Limit, *v.* end.

Linger, *v.* wait.

Listen, *v.* hear.

Little (M.E. litel, lutel; O.E. lytel).
T. small, slight (Ger.), slim (Dutch), light, tiny, elfin, Lilliputian, wee, dwarfish, dwarfed, spare, stunted, short, thin, wizened, shrunk, paltry, mean, low, small-minded, few, scanty, sparing, weak.
L. diminutive, minute, inconsiderable, slender (Teut.), meagre, limited, trivial, trifling, insignificant, impalpable, inappreciable, infinitesimal, faint, exiguous, miniature, pigmy, petty, ignoble, contemptible, despicable, abject, inglorious.
Gk. microscopic, atomic.

Live (M.E. livien; O.E. libben, lifgan=lit. to remain).
T. *be*, breathe, walk the earth, *come forth*, be born, arise, see the light, *dwell*, stay, abide, take up one's abode, nestle, roost, fill, *last*, bide, hold out, outlive.
L. exist, subsist, respire, revive, move, people, inhabit, reside, tenant, occupy, lodge (Ger.), haunt, pervade, permeate.

Lively (adj. formed from O.E. life+lic=like).
T. *alive*, stirring, nimble, quick, yare, ready, sharp, smart, spry, fast, awake, wide awake, forward, unwearied, bustling, busy, restless, swift, light-footed, *blithe*, happy, light-hearted, merry, mirthful, gleeful, playful, frolicsome (Dutch), laughter-loving, *keen*, warm, cutting, *thin-skinned*, *bold*, glowing, sparkling, witty, pithy, *flighty*, high-flown.
L. *active*, agile, brisk, animated, vivacious, spirited, mettlesome (Gk.), frisky (Teut.), vigorous, expeditious, eager, strenuous, zealous (Gr.), enterprising, industrious, assiduous, diligent, indefatigable, meddlesome, officious, *mercurial*, cheerful, buoyant, sportive, sprightly, jovial, jocund, jolly (Scand.), hilarious, *acute*, sensitive, trenchant, pungent, caustic (Gk.), incisive, piercing, *expressive*, vivid, mobile, nervous, forcible, racy, sensational, *romantic*, inventive, fertile.

Loathe, *v.* hate.

Lofty, *v.* high.

Loiter, *v.* wait.

Lonely (formed from alone, M.E. al one=all, entirely one+termination lic=like).
T. alone, one, lonesome, forlorn, out of the way, out of the world, lorn, outcast, friendless, homeless, dreary.
L. *single*, solitary, unique, *desolate*, secluded, sequestered, retired, private, isolated, deserted,* abandoned, derelict, *unattended*, unaccompanied, *unsociable*, *unaided*.

Long (M.E. long; O.E. lang, long).
T. lengthy, stretched out, lengthened, lasting, standing, lifelong, long-lived, lingering, long-winded, slow, long-drawn-out, spun out, wordy, rambling, wearying, wearisome, tiresome, irksome, dry, dull, tall, high.
L. extended, expanded, protracted, interminable, durable, permanent, prolonged, diffuse, verbose, copious, prolix, prosing, maundering, digressive, discursive, circumlocutory.
Gk. periphrastic.

Look (verb), *v.* see.

Look (noun from above).
T. *sight*, glimpse, gaze, leer, stare, *likeness*.
L. *vision*, glance, peep, contemplation, survey, view, regard, *appearance*, air, demeanour, expression, mien, face, complexion, aspect, *resemblance*, semblance.

Loose (M.E. lous, los=slack).
T. *sundered*, asunder, adrift, *free*, flapping, streaming, unbound, unbridled, unbraided, untied, unhindered, unfettered, unshackled, *rambling*, straggling, wordy, frothy, *slight* (Ger.), slovenly

(Dutch), slipshod, careless, slack, unsound, flimsy, *wanton*, lustful.

L. *isolated*, disjoined, separate, apart, distinct, unattached, detached, unconnected, *at large*, unconfined, dishevelled, unreined, uncurbed, *incoherent*, lax, relaxed, *illogical* (Gk.), unreasonable, inconclusive, untenable, unscientific, fallacious, irrational, *vague*, discursive, verbose, erratic, vagrant, prolix, maundering, flatulent, remiss, *impure*, indelicate, indecorous, indecent, coarse, gross (Ger.), lewd, lascivious, lecherous (Ger.), libidinous, dissolute, incontinent.

Loquacity, *v.* under garrulous.

Lore, *v.* knowledge.

Lose (O.E. lēosan).

T. *miss*, mislay, let slip, be without, get rid of, squander, forget, unlearn, *stray*, straggle.

L. forfeit, fail, waste (Ger.), ruin, destroy, efface.

Loth (M.E. loth; O.E. lath=hateful).

T. *unwilling*, disliking, shy of.

L. disinclined, indisposed, averse, reluctant.

Loud (M.E. loud; O.E. hlūd).

T. deep, full, ear-splitting, earrending, deafening, uproarious (Dutch), blustering, roaring, shouting, thunderous, shrill.

L. sonorous, resonant, resounding, dangerous, clamorous, obstreperous, vociferous, tumultuous, turbulent, blatant, audible.

Gk. stentorian.

Love (subst.) (M.E. love; O.E. lufu).

T. fondness, liking, fellow-feeling, yearning, longing, wish, hankering, hunger, wooing, friendship, good-will.

L. inclination, preference, admiration, affection, tenderness, attachment, devotion, benevolence, charity, bounty, fervour, ardour, amour, passion, enthusiasm (Gk.), idolatry (Gk.), adoration, infatuation.

Gk. sympathy, philanthropy.

Love (O.E. lufian); *v.* also like.

T. like, care for, be wedded to, dote upon, fall in love, lose one's heart, yearn after, woo, worship.

L. affect, fancy, (be) partial (to), cherish, regard, revere, prize, adore, idolize (Gk.), (become) enamoured (of).

Low (M.E. louh, lah; Scand. lāgr).

T. *nether*, nethermost, sunk, flat, *lowly*, *small*, mean, sorry, scurvy, low-minded, low-born, upstart, ill-bred, under-bred, unworthy, unseemly, shameful, *dull*, stifled (Scand.), muffled, whispered, husky, hoarse, *downcast*.

L. *debased*, crouched, squat, prostrate, *humble*, inferior, subordinate, reduced, moderate, modest, *common*, base, vile, ignoble, vulgar, plebeian, proletarian, disgraceful, discreditable, disreputable, abject, degraded, despicable, contemptible, infamous, ribald (Teut.), obscene, coarse, indecent, gross (Teut.), *depressed*, dejected, melancholy (Gk.), *faint*, inaudible, gentle.

Lowly, *v.* humble.

Lucid, *v.* bright.

Luck, *v.* chance.

Lucky, *v.* happy.

Lucre, *v.* gain.

Lukewarm, *v.* indifferent.

Lull, *v.* abate.

Lunacy, *v.* under mad.

Lust (O.E. lust=pleasure).

T. longing, hankering, wantonness.

L. desire, covetousness, cupidity, concupiscence, passion, lasciviousness, lechery (Ger.), lubricity, chambering, libertinism, fornication, incontinence.

Luxury (M.E. and O.F. luxurie; Lat. luxuria, from luxus=stow).

T. lavishment.

L. exuberance, profusion, prodigality, riot, ravishment, sensuality, indulgence, voluptuousness,* sybaritism, purple and fine linen.

M

Mad (M.E. maad; O.E. mād=orig. badly hurt, maimed).

T. *maddened*, crazy, crazed, unhinged, unsettled, daft, moonstruck, crack-brained, scatter-brained, light-headed, doting, wandering, rambling, wild, mazed, bewildered, unsound, witless, brainless, odd, silly, *wrought-up*, over-wrought, foaming, headstrong, headlong, beside oneself.

L. *insane*, lunatic, deranged, demented, frenzied (Gk.), frantic (Gk.), insensate, possessed, delirious, rabid, raving, maniacal (Gk.), fuming, raging, furious, distracted, distraught, demoniac, demoniacal, *extravagant*, infuriated, *infatuated*, obsessed, besotted.

Magnanimous, *v.* generous, noble.

Magnificent, *v.* fine.

Maim, *v.* harm.

Main, *v.* chief.

Maintain, *v.* keep, hold.

Make (M.E. maken; O.E. macian).

T. *shape*, carve, cut, hew, cast, rough-hew, knead, build, hammer out, frame, weave, raise, rear, *beget*, bring about, fill, *get ready*, make ready, lay, mellow, ripen, brew, hatch, *drive*, sow the seeds of, draw down upon.

L. *form*, fashion, chisel, model, mould, construct, produce, perform, fabricate, contrive, manufacture, forge, establish, institute, organise (Gk.), *create*, generate, engender, propagate, develop, *achieve*, accomplish, effect, compass, consummate, execute, *compose*, constitute, form part, *convert*, render, *cause*, induce, tend (to), contribute, determine, decide, compel, force, enforce, coerce, constrain, oblige, necessitate.

Malady, *v.* illness.

Malediction, *v.* curse, abuse.

Malefactor, *v.* criminal.

Malevolence, *v.* spite.

Malice, *v.* spite.

Manage (verb from M.F. manege=the management of a horse; Ital. maneggio, from Lat. manus=a hand).

T. drive, lead, steer, handle, overlook.

L. direct, control, manipulate, regulate, guide (Teut.), pilot (Gk.), superintend, supervise, administer, legislate.

Mania, *v.* under mad.

Manifest, *v.* clear.

Manly, *v.* bold.

Manner (M.F. maniere; M.E. manere; Late Lat. manĕria, connected with manus=a hand).

T. way, wise, gait, look, behaviour, bearing, strain, wording, kind, breed, means.

L. method (Gk.), fashion, form, tone, guise (Teut.), procedure, course, manœuvre, process, practice, mode, deportment, comportment, conduct, demeanour, mien, air, aspect, appearance, form, carriage, custom, habit, style, mannerism.

Gk. system, tactics, idiosyncrasy.

Many (M.E. many, moni; O.E. manig, monig).

T. sundry, manifold, teeming, crowded, thronging, thick.

L. numerous, innumerable, several, divers, various, profuse, multiplied, multitudinous, populous.

Celt. galore.

Mar, *v.* harm.

Mark (M.E. merke; O.E. mearc).

T. stroke, dash, score, stripe (Dutch), streak, scratch, tick, nick (Ger.), stamp, footprint, brand, token, name.

L. *point*, notch, under-lining, impression, imprint, note, annotation, sign, emblem (Gk.), symbol (Gk.), index, type (Gk.), device, badge (?), insignia, indication, symptom (Gk.), trace, track (Teut.), vestige, record, relic, remains, scar (Gk.), *cognizance*, observation, notice, appreciation, attention, consideration, importance, consequence, moment, prominence, distinction, reputation, celebrity, degree, grade, term.

Marriage (subst. formed from below).

T. wedding, wedlock, bridal.

L. matrimony, espousal, spousals, nuptials, union.

Marry (F. marier; M.E. marien; Lat. maritare=to marry, derived from marita=a woman provided with a man; Lat. mas (gen. maris)=a mate).

T. *wed*, wive, take to wife, give one's hand, *handfast*.

L. *espouse*, *join in matrimony*, unite.

Master (O.F. maistre; M.E. maister; Lat. magistrum, acc. of magister=a master).

T. *teacher*, over-seer, leader, ringleader, helmsman, *lord*, head, owner, holder.

L. *trainer*, instructor, director, governor, dominie, usher, pedagogue (Gk.), preceptor, pilot (Gk.), guide (Teut.), adviser, manager, *superintendent*, supervisor, taskmaster, *expert*, authority, scholar (Gk.), proficient, *principal*, captain, *superior*, chief, commander, ruler, dictator, suzerain, sovereign, monarch (Gk.), *possessor*, impropriator.

Match, *v.* equal.

Matter (O.F. matere, matiere; M.E. matere, materie; Lat. māteria=materials for building).

T. *flesh and blood*, body, *grounds*, dregs, mother, *business*, work, *mark*, *meaning*, drift.

L. *substance*, essence, material, element, stuff, *putrescence*, corruption, pus, discharge, *occupation*, employment, affair, concern, *import*, importance, significance, moment, consequence, subject, theme (Gk.), topic (Gk.), *purport*, tenour.

Mature, *v.* ready.

Maxim (F. maxime; Lat. maxima (sententiarum)=lit. the greatest (of opinions), hence wise saying).

T. saying, saw, law.

L. adage, proverb, sentence, moral, rule, precept.

Gk. aphorism, apothegm.

Mean (M.E. mene; O.E. mǽne=common).

T. small, little, low, paltry, sorry, shabby, scurvy, wretched, stingy, niggardly, peddling, chary, gripping, selfish, narrow-minded, unworthy, unbecoming, low-born, low-minded, fawning, cringing, grovelling, unmanly, dirty, foul.

L. inconsiderable, unimportant, pitiful, poor, miserable, beggarly, penurious, parsimonious, miserly, close, sordid, mercenary, venal, illiberal, ungenerous, inglorious, disgraceful, discreditable, dishonourable, despicable, contemptible, ignominious, ignoble, abject, vile, base, servile, obsequious, slavish (Slavonic).

Gk. sycophantic, parasitic.

Mean (2) (A.F. meien (Mod. F. moyen); Lat. mediānus, extended form of medius=middle).

T. middle.

L. average, intermediate, neutral (balance, compromise, middle course).

Mean (3) (verb) (M.E. menen; O.E. mǽnan=to intend).

T. *have in mind*, think of, make up one's mind, *bode*.

L. *purpose*, intend, design, propose, contemplate, *purport*, signify, imply, express, convey, indicate.

Means (plur. from (2)).

T. *wherewithal*, stock-in-trade, grist (to the mill), gear, tackle, tools, *livelihood*, *wealth*, income, *way*, wise.

L. *provision*, appliances, machinery (Gk.), implements, apparatus, equipment, conveniences, material, *revenue*, capital, resources, property, estate, money, riches (Ger.), fortune, opulence, independence, competence, substance, *manner*, fashion, medium, course, expedient, mode, method (Gk.).

Measure (verb from O.F. mesure; M.E. mesure; Lat. mensūra = measure, formed from mensus, past partic. of mētīrī =to measure).

T. *span*, mark, step, fathom, *deal*, dole out.

L. *compute*, count (out), mete, value, assess, rate, appraise, estimate, pace, gauge, plumb, probe, sound, survey, scan, *apportion*, allot, divide, distribute, administer, dispense, assign, adjust, proportion.

Meddle, *v.* interrupt.

Mediate, *v.* interrupt.

Meditate, *v.* think.

Meek, *v.* humble.

Meet (M.E. meten; O.E. mētan, mōētan=to assemble).

T. crowd, throng, cluster, swarm, stream, come together, gather, forgather, light upon, hap upon, come across, fall in with, find, graze, fit, befit, *clash*, withstand, *fulfil*, make good, go half way, come to an understanding.

L. *assemble*, collect, muster, unite, join, flock, surge, congregate, resort, consort, conglomerate, concentrate, centre, associate, converge, *concur*, close (with), *arrive*, attain, *encounter*, contend, oppose, confront, resist, repel, retaliate, return, *join*, adjoin, abut (Ger.), touch, adhere, coincide, come into contact, *observe*, comply, execute, perform, satisfy, discharge, explain, pay, liquidate, redeem, acquit, *agree*, accord, respond, harmonize (Gk.), assent, compromise.

Melancholy, *v.* sad.

Melt (M.E. melten; O.E. meltan= lit. to make soft).

T. thaw, run, wane, soften, forbear.

L. liquefy, dissolve, fade, vanish, disappear, relent, relax, pity, commiserate, compassionate.

Menace, *v.* threat.

Mend (M.E. menden, short for amenden; F. amender; Lat. ēmendāre =to rid of faults, —ex = from + mendum=a fault).

T. *better*, heal, make whole, set to rights, set straight, cobble, darn, patch, tinker, botch, *get well*.

L. *amend*, improve, ameliorate, correct, rectify, reform, remodel revise, palliate, mitigate, restore, reorganise (Gk.), renovate, rejuvenate, retrieve, revive, resuscitate, repair, plaster (Gk.), remedy, doctor, physic (Gk.), *rally*, recover.

Mendacity, *v.* lie.

Merciless, *v.* hard, cruel.

Mercy (O.F. mercit; Lat. mercēdem, acc. of mercēs=pay).

T. mildness, forbearance, ruth, long-suffering.

L. lenity, lenience, moderation, toleration, gentleness, favour, indulgence, clemency, compassion, pity, humanity, benignity, quarter, grace, tenderness.

Merry, *v.* glad.

Method, *v.* manner.

Mighty, *v.* strong.

Mild, *v.* kind, gentle.

Mind (M.E. mind; O.E. gemynd= memory).

T. understanding, brain, wits, will, willingness, heart, leaning, mood, bent, wisdom.

L. intellect, reason, principle, intellectual, faculties, senses, intelligence, intuition, parts, capacity, genius, memory, remembrance, volition, discretion, option, intention, purpose, design opinion.

Mingle, *v.* mix.

Mirth (M.E. mirthe; O.E. myrgth, mirigth, from myrge=merry).

T. glee, merriment, laughter, light-heartedness, liveliness, merry-making, fun, frolic (Dutch), game, play, prank.

L. cheerfulness, cheer, vivacity, gaiety (Ger.), geniality, spirits, animal spirits, jollity (Scand.), joviality, levity, jocularity, hilarity, exhilaration, exultation, jubilation, amusement, diversion, mummery (Teut.), pleasantry, drollery (Dutch), humour, romp, antic, gambol, festivity, revelry, sport, conviviality, sociability.

Mischief, *v.* harm.

Misdeed, *v.* crime.

Miserable, *v.* poor.

Misfortune (Lat. minus=less+fortuna =fortune).

T. unhappiness, bad luck, evil day, hardship, curse, blight, blast, load, ill wind, fall, undoing, mishap, blow, blunder, slip, downfall, waters of bitterness.

L. adversity, failure, trouble, pressure, visitation, affliction, infliction, scourge, trial, mischance, misadventure, disaster, calamity, accent, casualty, reverse, check, discomfiture.

Miss, *v.* fail, lose, want.

Mistake (noun from verb mistake; Scand. mistaka,—mis=wrongly+ taka=to take).

T. blunder, misunderstanding, oversight, slip, flaw, trip, unskilfulness.

L. error, fallacy, fault, misconception, misapprehension, misconstruction, misprint, erratum, corrigendum, illusion, delusion, hallucination, misinterpretation, mismanagement, indiscretion, miscarriage.

Mistrust, *v.* doubt.

Misuse, *v.* abuse.

Mitigate, *v.* abate.

Mix (Lat. miscēre=to mix; O.E. miscian).

T. blend, mingle, knead, brew, stir up, shuffle, sprinkle, besprinkle, water.

L. join, combine, compound, inter-mix, instil, imbue, *infuse*, tinge, tincture, season, cross, adulterate, alloy, amalgamate (Gk.), meddle, interfere, associate, confuse, confound.

Moan, *v.* mourn.

Mock, *v.* laugh.

Mode, *v.* manner.

Moderate, *v.* abate.

Modern, *v.* new.

Modest, *v.* humble.

Molest, *v.* harm.

Mollify, *v.* abate.

Money (O.F. and M.E. monoie; Lat. monēta=lit. she who has been warned, a surname of Juno, in whose temple Roman money was first coined).

T. gold, silver, stock, shares, wealth, mite (Dutch), wherewithal.

L. finance, funds, treasure, capital, revenue, assets, supplies, cash, sum, amount, balance, currency, coin, coinage, purse, bullion, riches (Ger.).

Mood, *v.* temper.

Moody, *v.* sad.

Morbid (F. morbide; Lat. morbidus =sickly, from morbus = disease, allied with mori=to die); *v.* also ill.

T. sickly, unhealthy, unwholesome.

L. diseased, tainted, cankered, vitiated.

Arab. ghoulish.

Mortal (F. mortal; Lat. mortālis, from mort-, stem of mors=death).

T. *man*, earthly, flesh, fleeting, flying, short-lived, *deadly*.

L. *human*, terrestrial, mundane, *transient*, passing, brief, temporal, perishable, fatal, lethal.

Gk. ephemeral.

Mount, *v.* rise.

Mourn (M.E. murnen; O.E. murnan =to grieve).

T. mourn, droop, sink, break one's heart, sorrow, weep, wail, bewail, moan, groan, sigh, sob, rue, whimper, whine, roar, lose heart.

L. grieve, pine (Gk.), repine (Gk.), languish, despair, regret, deplore, despond, lament, condole, cry.

Move (O.F. movoir; M.E. moven; Lat. movēre=to move).

T. *go*, creep, stir, hover, shift, slide, glide, flow, drift, wheel, whirl, twist, stream, run, sweep, *shove*, start, jolt, jerk, drive, thrust, *put forward*, put forth, throw out, hint, *rouse*, set on, spur, work upon, warm, fire, thrill, awaken,

call forth, raise, kindle, whet, quicken, play upon, *begin*.
L. *budge*, pass, turn, *impel*, force, urge, push, jog, jostle, *induce*, stimulate, inspire, inspirit, animate, incite, provoke, instigate, actuate, incline, dispose, influence, tempt, seduce, allure (Ger.), affect, agitate, impress, touch, *propound*, propose, submit, broach, suggest, hazard (Arab.), offer.

Munificent, *v.* generous.
Murder, *v.* kill.
Murky, *v.* dark.
Muster, *v.* meet, gather.
Mutable, *v.* caprice.
Mutilate, *v.* harm.
Mutinous, *v.* rebel.

N

Naked (O.E. nacod, past partic. of a verb nacan; M.E. naken=to strip); *v.* also bare.
T. bare, unclothed, stark, sheer.
L. nude, denuded, divested, undressed, simple, mere.

Name (M.E. name; O.E. nama).
T. *head*, heading, surname,* nick-name, by-word, *mark*, standing, greatness.
L. *nomenclature*, appellation, designation, denomination, title, cognomen, style, patronymic (Gk.), misnomer, sobriquet, term, expression, *signature*, endorsement, *fame*, reputation, honour, celebrity, renown, distinction, note.
Gk. pseudonym, epithet.

Nap, *v.* sleep.
Narrate, *v.* tell.
Narrative, *v.* account, story.

Narrow (M.E. narowe, narewe; O.E. nearu=closely drawn).
T. thin, lean, slim (Dutch), slight (Ger.), spare, wizened, shrunk, narrow-minded, selfish, wrapt up in oneself.
L. attenuated, contracted, confined, tabid, bigoted, intolerant, illiberal, fanatical, opinionated, infatuated, besotted, self-centred, egoistic.
Gk. dogmatic.

Native, *v.* natural.

Natural (Lat. nātūrālis, from nātūra=nature, connected with nātus=born).
T. *inborn*, inbred, *true*, sound, *flowing*, *straightforward*, untaught.
L. *intrinsic*, native, inherent, implanted, ingrained, innate, indigenous, inherited, normal, fundamental, *regular*, ordinary, usual, conventional, *real*, genuine, unsophisticated (Gk.), unadulterated, *graceful*, easy, fluent, *unaffected*, unprepared, untutored, elemental, elementary, crude, immature, uncultivated, *artless*, simple, frank (Teut.), plain, sincere, guileless (Teut.), free.

Nausea, *v.* illness.

Near (orig. comparative of nigh; M.E. nerre, ner; O.E. nēar, from nēah=nigh).
T. *nigh*, neighbouring, about, *niggardly*, sparing, stingy, *dear*.
L. *close*, adjacent, contiguous, adjoining, *approximating*, *immediate*, *intimate*, *parsimonious*.

Neat, *v.* clean, tidy.

Necessary (O.F. necessaire; Lat. necessārius=necessary, from adj. necesse=necessary).
T. needful.
L. requisite, required, imperative, essential, indispensable, inevitable, desirable, expedient, urgent.

Necessity, *v.* need.

Need (M.E. need; O.E. nied).
T. want, lack, dearth, narrow means, neediness, wish.
L. *necessity*, obligation, *requirement*, necessary, exigency, urgency, stress, *deficiency*, insufficiency, scarcity, poverty, indigence, penury, destitution, pauperism, privation, distress, difficulties, mendicity, *desire*, demand.

Needful, *v.* necessary.
Needy, *v.* poor.
Nefarious, *v.* wicked.

Neglect (verb) (formed from neglectus, past partic. of Lat. negligere=to neglect,—neg=not+legere=to choose).
T. *take no care of*, forget, let slip, overlook, *shelve*, throw aside, *do without*, leave undone, *slight* (Ger.).
L. (*be*) *negligent*, remiss, disregard, *waive* (Scand.), disuse, dispense (with), discard, supersede, fail, omit, ignore, repudiate, *misprize*, treat with disrespect.

Nettle, *v.* anger.

New (M.E. newe; O.E. nīwe, nēowe).
T. *fresh*, green, young, new-born, raw, late, untrodden, untried, *new-fangled*, unlike, unknown, unwonted.
L. *recent*, modern, renovated, *novel*, original, unprecedented, unfamiliar, unusual, *remodelled*, restored.

News (formerly newes (plur. of new(e))=lit. new things).
T. tidings, hearsay, word.
L. information, intelligence, advice, message, despatch, communication, rumour.

Nice (O.F. nice=lazy, simple; M.E. nice=foolish; Lat. acc. nescium=ignorant, from nescire=to be ignorant, — ne=not + scire=to know).
T. good, toothsome, welcome.
L. fastidious, difficult, squeamish (Gk.), dainty, finical, particular, scrupulous, punctilious, conscientious, correct, exact, accurate, definite, precise, strict, rigid, rigorous, discriminating, savoury, delectable, exquisite, luscious, rich (Teut.), appetising, palatable, tasteful, cultivated, refined, artistic, elegant, attractive.

Niggardly, *v.* mean.
Nigh, *v.* near.
Nimble, *v.* living.

Noble (F. noble; Lat. nobilem, acc. of nobilis=lit. well-known, connected with noscere=to know).
T. *high-born*, well-born, high, worshipful, lordly, *great*, goodly, good, unselfish, high-minded, sterling, great-hearted.
L. *exalted*, princely, stately, titled, patrician, courtly, dignified, august, majestic, imposing, grand, proud, impressive, commanding, *disinterested*, honourable, generous, magnanimous, chivalrous, heroic (Gk.), pure, sublime.

Noise (F. and M.E. noise; Lat. nausea=disgust, sickness; Gk. ναυσία=sea-sickness, from ναῦς=a ship).
T. strain, din, uproar (Dutch), roar, blast, twang, racket, hubbub, clatter, boom, thud, loudness, thunder.
L. cry, clamour, vociferation, sound, accent, intonation, tone, cadence, resonance, flourish, alarm, detonation, report, explosion, discharge.

Noisy, *v.* above, and loud.
Notion, *v.* thought.
Notorious, *v.* famous.
Novel, *v.* new.

Numb (M.E. nome, nomen, past partic. of nimen=to take; O.E. niman).
T. benumbed, frozen, chilled.
L. torpid, motionless, palsied (Gk.).

Numerous, *v.* many.
Nuptials, *v.* marriage.

O

Obdurate, *v.* hard.

Obey (O.F. obeir; M.E. obeyen; Lat. obēdīre,—ob=near + audīre=to hear).
T. do the bidding of, follow.
L. submit, comply, serve, attend, subject (oneself).

Object, *v.* end, purpose.

Object (verb) (F. objecter; Lat. objectāre=to throw against,—ob=near, towards + jectāre, formed from jacere=to throw).
T. gainsay, throw in the teeth.
L. oppose, deny, demur, dissent, resist, except (to), controvert, hesitate.

Oblige, *v.* force, please.
Obnoxious, *v.* under harm.

Obscene (Lat. obscenus).
T. dirty, filthy, foul, smutty, unclean, loose, broad, free.
L. impure, indecent, indelicate, coarse, gross (Ger.), bawdy (Ger.), prurient, lewd, lecherous (Ger.), libidinous, salacious, licentious.
Gk. erotic, pornographic.

Obscure (F. obscur; Lat. obscūrus=covered over,—ob=near+-scurus=covered); *v.* also dark.
T. *dark*, dull, misty, *unknown*, unheard of, nameless.
L. *unintelligible*, inscrutable, nebulous, vague, mysterious (Gk.), mystic (Gk.), ambiguous, incomprehensible, occult, abstruse, recondite, transcendental, *inglorious*, unhonoured, ignoble, abject.

Obsequious, *v.* mean.
Observe, *v.* mark.
Obsolete, *v.* old.

Obstinate (L. obstinātus, past partic. of obstināre=to be resolved, lit. to place oneself near,—ob=near+stanāre (not found by itself)=to stand oneself; *cf.* destinare).
T. *stubborn*, dogged, sulky, wilful, self-willed, headstrong, wayward, stiff-necked, hidebound, deaf, narrow-minded, wrong-headed, one-sided, purblind,* unwavering, unswerving, steady, steadfast, plodding, unflagging.
L. *tenacious*, obdurate, inflexible, inexorable, relentless, sullen, perverse, restive, refractory, unruly, cross-grained,* contumacious, positive, bigoted, prejudiced, prepossessed, opinionated, besotted, infatuated, impervious, intractable, incorrigible, *pertinacious*, persevering, undeviating, persistent, unremitting, indomitable, unflinching (Teut.).
Gk. dogmatic.

Obstruct, *v.* hinder.
Obtain, *v.* hold, win.
Obtuse, *v.* dull, foolish, stupid.
Obvious, *v.* clear.
Occasion, *v.* chance.

Occult, *v.* hidden, obscure.
Occupy, *v.* hold, live, dwell.
Occurrence, *v.* chance.
Odd (M.E. odde; Scand. oddi=1. a triangle; 2. an odd number, usually three; 3. variance, quarrel; connected with Scand. oddr; O.E. ord=the point of a sword).
T. left, left behind, left over, alone, wandering, out of the way, unshapely, wry, awry, mis-shapen, crooked, queer (Ger.), unheard of, funny, uncouth, outlandish, awkward, clumsy, whimsical, homely, clownish, boorish (Dutch), crazy, crazed, mad, unhinged, daft, moonstruck, silly.
L. remaining (residue), net, stray, single, individual, singular, unique, abnormal, exceptional, irregular, ill-proportioned,* deformed, grotesque (Gk.), informal, peculiar, eccentric (Gk.), demented, egregious, curious, extraordinary, strange, monstrous, quaint, nondescript, unconventional, unfamiliar, fantastic (Gk.), bizarre, ridiculous, ludicrous, comic (Gk.), comical (Gk.), farcical, unpolished, barbarous, unfashionable, obsolete.
Gk. exotic, anomalous, heterogeneous.
Odious, *v.* under hate.
Odoriferous, *v.* fragrant.
Odour, *v.* smell.
Offence, *v.* sin, and below.
Offend (F. offendre; M.E. offenden; Lat. offendere=lit. to strike against,—ob=against+fendere=to strike).
T. *sin*, do amiss, misbehave, fall, slip, trip, go wrong, *fret*, ruffle, nettle, sting to the quick, wound, sicken, shock, stink in the nostrils of.
L. *err*, transgress, misdemean (oneself), misconduct (oneself), trespass, *affront*, insult, irritate, annoy, provoke, chafe, excite, incense, enrage, molest, mortify, gall, revolt, nauseate (Gk.), grate (Teut.) (upon).
Offer (O.E. offrian: Lat. offerre=to offer,—ob=near+ferre=to bear); *v.* also give.
T. *bid*, give, hold out, put forward, hawk (Ger.), lay at one's feet, *start*.
L. proffer, present, tender, propose, volunteer.
Old (M.E. old; O.E. ald, eald).
T. gone, gone by, bygone, run out, of eld, of yore, whilom, former, of long standing, time-worn, elderly, ripe, mellow, waning, grey-headed, grey-haired, hoary, stricken in years, wrinkled, doting, stale, twice-told, well-trodden, wonted, well-known, set, stock, hackneyed.
L. primeval, pristine, prehistoric (Gk.), antediluvian, aboriginal, ancestral, patriarchal (Gk.), ancient, antique, aged, veteran, senile, venerable, decrepit, declining, effete, superannuated, antiquated, obsolete, immemorial, traditional, established, familiar, trite, commonplace, inveterate.
Gk. archaic, stereotyped.
Omit, *v.* neglect, leave, pass.
Only, *v.* lonely.
Open (adj.) (O.E. open, connected with up).
T. *wide*, gaping, yawning, ajar, *spread*, widespread, outspread, unshaded, naked, bare, *downright*, truthful, straightforward, outspoken, unmistakable.
L. *extensive*, expansive, *manifest*, plain, apparent, intelligible, obvious, ostensible, overt, patent, explicit, uncovered, disclosed, revealed, sincere, candid, frank (Teut.), unreserved, guileless (Teut.), unaffected, ingenuous, direct, *practicable*, feasible, possible.
Open (verb from above).
T. *gape*, yawn, fly open, widen, spread, burst forth, bud, blossom, *tap*, prick, stave in, burst open, unfold, *begin*, lead off, head.
L. *pierce*, perforate, uncover, disclose, reveal, *expand*, dilate, *commence*, broach.
Opinion, *v.* thought, mind.
Opponent, *v.* enemy.
Opportune (F. opportun; Lat. opportūnus=convenient, lit. near the harbour,—ob=near+portus=harbour).
T. timely, well-timed, lucky, happy, fitting.
L. seasonable, providential, fortunate, favourable, propitious, auspicious, suitable, expedient, convenient, apropos.
Opportunity, *v.* chance.
Oppose (F. opposer; Lat. ob=near+pausāre=to place, from Gk. παῦσις=a pause).
T. withstand, hinder, stem, make a stand, fight, *clash*, *thwart*, gainsay.
L. *resist*, contend, counteract, confront, cope, combat, check, controvert, *contradict*, object, deny, *compete*, emulate, *pit*, contrast.
Oppress (F. oppresser; Late Lat. oppressāre, formed from oppressus, past partic. of opprimere=to oppress,—ob=against+premere=to press).
T. bully (Ger.), deal hardly with, over-ride, trample, tread under foot, ride roughshod over, overburden, weigh down, harry, hound, grind down, wrong.
L. domineer, tyrannise (Gk.), chastise, coerce, victimise, injure, molest, maltreat, outrage, harass, dragoon (Gk.), persecute, afflict, trouble, depress, grieve.
Opulence, *v.* wealth.
Oratory, *v.* speech.
Order (subst.) (F. ordre, earlier ordine; Lat. ordinem, acc. of ordo=order).
T. *kind*, standing, *knighthood*, *bidding*, hest, behest, *law*.
L. *regularity* (Gk.), gradation, progression, subordination, *course*, method, rule, routine, disposition, arrangement, array, discipline, rank, genus, sort, species, denomination, designation, character (Gk.), station, status, position, degree, condition, class, *decoration*, ribbon, *direction*, legislation, guidance (Teut.), regulation, supervision, superintendence, control, command, authority, mandate, ordinance, injunction, charge, instruction, precept, decree, *legality*.
Origin (F. origine; Lat. originem, acc. of origo=beginning, connected with oriri=to rise).
T. rise, beginning, opening, outset, birth, start, root, spring, well, spring-head, grounds.
L. commencement, inception, source, germ, rudiments, cause, principle, fount, fountain, descent, base, derivation.
Gk. genesis, basis, etymology.
Outcry, *v.* noise.
Outrage, *v.* harm, oppress.
Overcome, **Overpower**, **Overthrow**, **Overwhelm**, *v.* win, defeat.
Own, *v.* acknowledge, hold.

P

Pacify, *v.* abate.
Pain (F. and M.E. peine; Lat. pœna=punishment; Gk. ποινή=punishment).
T. *smart*, shoot, ache, twinge, gripe, throe, pang, throb, rack, *care*, blow, shock, sorrow, woe, bitterness.
L. *suffering*, hurt, anguish, agony (Gk.), torment, torture, convulsion, *dolour*, affliction, distress, grief, trouble, tribulation, *penalty*, retribution.
Paint (M.E. peinten, from F. peint, past partic. of peindre; Lat. pingere=to paint).
T. dye.
L. colour, depict, delineate, tinge, daub, describe, represent.
Pale (O.F. pale; Lat. pallidum, acc. of pallidus=pale).
T. wan, ashy, ashen, sallow, white, dim, dull, hueless, glassy, ghastly, aghast, awestruck.
L. pallid, colourless, cadaverous, blanched, faint.
Palliate, *v.* abate.
Palpitate, *v.* beat.
Paltry, *v.* mean.
Pang, *v.* pain.
Pardon, *v.* forgive.
Parsimonious, *v.* mean.
Part (F. part; Lat. partem, acc. of pars=part).
T. shave, bit, link, spray, sprig, offshoot, aught, any.
L. *portion*, item, particular, detail, section, subdivision, fragment, fraction, detachment, ingredient, piece, atom (Gk.), morsel, slice (Ger.), particle, instalment, component, dividend, *province*, function, department, place, vocation, duty, *rôle*, character (Gk.).
Partial (adj. from above).
T. *slight*, scanty, half, *uneven*, unfair, one-sided, warped, misleading, wrong-headed, purblind * (liking, leaning).
L. meagre, tolerable, fragmentary, fractional, infinitesimal, imperfect, incomplete, unsatisfactory, erroneous, inaccurate, incorrect, adulterated, suppressed, mutilated, garbled (Arab.), biassed, interested, prejudiced, unjust, unequal, inequitable, jaundiced.
Particular (Lat. particularis, adj. from particula=a little part, dimin. of pars, gen. partis=a part).
T. careful, heedful, whimsical, wayward.
L. special, individual, specific, personal, definite, peculiar, appropriate, prudent, cautious, exact, accurate, precise, correct, close, literal, strict, severe, rigid, rigorous, scrupulous, conscientious, punctilious, nice, fastidious, finical, difficult, squeamish (Gk.), dainty, querulous, censorious, captious, crotchety, humorsome,* affected.
Gk. hypercritical.
Pass (F. passer; M.E. passen; Late Lat. passāre, from passus=a step,

pace, formed from past partic. passus of pandere=to stretch).

T. *go*, stir, flit, glide, flow by, roll by, wear on, fly, slip by, *hand*, forward, shift, waft, *ford*, thread, *happen*, come about, fall out, befall, *go out*, die away, blow over, come to an end, melt away, die, give up the ghost, breathe one's last, *go beyond*, overstep, overreach, overtake, overshoot, outstrip, outrun, outride, outdo, beat, *bear with*, let by, forgive, *make law, while away*.

L. *move*, *transfer*, transmit, convey, carry, transpose, transfuse, *traverse*, defile, *lapse*, elapse, proceed, progress, advance, *occur*, ensue, *fade*, vanish, disappear, dissolve, perish, expire, *surpass*, distance, exceed, transcend, surmount, excel, *disregard*, exclude, neglect, omit, *excuse*, allow, permit, admit, *enact*, carry, *beguile* (Ger.).

Passion, *v.* anger, love.

Passive (F. passif; Lat. passivus, from passus, past partic. of pati =to suffer).

T. dull, sluggish, heavy, slow, tame, meek.

L. inactive, inert, torpid, latent, dormant, unexerted, obedient, compliant, resigned, submissive, unresisting, patient, chastened, self-effacing.*

Past (past partic. of pass).

T. *gone*, gone by, bygone, of eld, of yore, whilom, former, *done*, over, forgotten, *beyond*

L. *lapsed*, elapsed, antiquated, expired, obsolete, extinct, effete, *irrecoverable*, irremediable, *recent*.

Pastime, *v.* play.

Pathetic (O.F. pathetique; Lat. pathēticus; Gk. παθητικὸς, from παθητὸς=subject to suffering, from παθεῖν=to have suffered).

T. sad, saddening, heart-rending, arrowing, tearful.

L. affecting, touching, pitiable, piteous, lamentable, plaintive.

Patience (F. patience; Lat. patientia, from patient-, stem of patiens, past partic. of pati=to suffer).

T. long-suffering, forbearance, coolness, steadiness, steadfastness, grit.

L. submission, resignation, endurance, fortitude, equanimity, philosophy (Gk.), stoicism (Gk.), perseverance, pertinacity, persistence, constancy.

Pattern, *v.* copy.

Pause, *v.* stop.

Pay (O.F. paier, paer, M.E. paien; Lat. pacāre=to pacify, from pac-, stem of pax=peace).

T. *settle*, atone, *answer*.

L. defray (Ger.), redeem, discharge, acquit (oneself of), satisfy, clear, liquidate, disgorge, refund, reimburse (Gk.), reward (Ger.), recompense, requite, remunerate, fee (Ger.), indemnify.

Peace (O.F. and M.E. pais; Lat. pācem, acc. of pax=peace).

T. *truce*, friendliness, friendship, brotherhood, understanding, *stillness*, lull, rest, hush.

L. *amity*, harmony (Gk.), union, concord, unity, unison, accord, unanimity, alliance, league (Celt.), conciliation, *silence*, quiet, tranquillity, serenity, calm.

Peevish, *v.* angry.

Pellucid, *v.* clear.

Penitence (Lat. penitentia, from pœnitent-, stem of pœnitens, pres. partic. of pœnitēre=to cause to repent).

L. repentance, contrition, compunction, regret (Scand.), remorse, penance.

Penury, *v.* need.

Perceive, *v.* see, look.

Perform, *v.* do.

Perfume, *v.* smell, fragrant.

Peril, *v.* danger.

Period, *v.* time.

Perish, *v.* die.

Permit, *v.* allow.

Perpetrate, *v.* do.

Perpetual, *v.* everlasting.

Persevere, *v.* continue.

Persist, *v.* continue.

Persuade (F. persuader; Lat. persuādēre,—per = thoroughly + suadēre =persuade, lit. to make sweet, connected with suavis=sweet, suave).

T. overcome, bring over, win, talk over, coax, wheedle, wean.

L. induce, move, prompt, prevail, carry, procure, enlist (Ger.), assure, convince, convict, convert.

Petty, *v.* little, mean.

Phlegmatic, *v.* cool, dull.

Piece, *v.* part.

Piety (M.F. pieté; Lat. pietatem, acc. of pietas, *v.* above; *v.* also mercy.

T. *fellow-feeling*, ruth, forbearance, long-suffering, yearning, *sadness*, sorrow.

L. compassion, commiseration, humanity, mercy, clemency, leniency, benignity, charity, condolence, regret (Scand.).

Gk. sympathy.

Place (F. place; Lat. platea, platēa= a broad way; Gk. πλατεῖα, fem. of πλατὺς=broad).

T. *spot*, nook, abode, dwelling, home, seat, *berth*, *mark*, standing, footing, *stead*.

L. *situation*, position, locality, site, station, space, location, habitation, quarters, domicile, residence, *office*, post, employ, engagement, vocation, *rank* (Ger.), status, order, degree, grade, arrangement, disposal, allocation, gradation, assortment, subordination, range, *circumstances*, juncture, conjuncture, predicament, *lieu*.

Plan (verb from O.F. plan; Lat. planum, (acc. of planus)=flat).

T. *frame*, forecast, strike out, shape, hatch.

L. *design*, contrive, project, devise, invent, scheme (Gk.), map (out), *conspire*, plot, intrigue, concert, concoct, *delineate*, depict, portray, trace.

Play (M.E. play; O.E. plega).

T. *pastime*, fun, frolic (Dutch), game, prank, trick, gambling, *work*, *room*, stretch, field, swing, freedom, *sway*.

L. *amusement*, entertainment, diversion, relaxation, recreation, solace, sport, mummery (Dutch), romp (Ger.), gambol, caper, antic, revelry, carnival, cards (Gk.), dissipation, *piece*, tragedy (Gk.), comedy (Gk.), opera, interlude, farce, burlesque, harlequinade, vaudeville, masque (Arab.), drama (Gk.), melodrama (Gk.), pantomime (Gk.), act, scene (Gk.), performance, music (Gk.), execution, *action*, movement, operation, use, employment, exercise, *space*, scope (Gk.), latitude, margin.

Plead, *v.* ask.

Please (O.F. plesir; M.E. plesen; Lat. placēre=to please).

T. *gladden*, bewitch, flatter, tickle, meet the wishes of, *choose*, like.

L. charm, delight, captivate, fascinate, enchant, enrapture, transport, satisfy, gratify, content, amuse, attract, allure (Ger.).

Pleasure, *v.* joy.

Pledge (O.F. plege; M.E. plegge, from O. Sax. plegan=to promise, pledge).

T. *word*, troth, plight, oath, bond, tie, stake, *health*.

L. promise, profession, assurance, warranty (Ger.), guarantee (Ger.), security, gage (Ger.), deposit, earnest (Hebrew), *toast*.

Plenty, *v.* much, many.

Plot, *v.* plan.

Plunder, *v.* rob.

Point (O.F. point, poinct; Lat. punctum=a point, prick, from punctus, past partic. of pungere = to prick).

T. *spot*, speck, dot, mark, end, *wit*, pith, *head*, *eve*.

L. *place*, termination, province, condition, circumstance, position, term, degree, *question*, subject, topic (Gk.), *punctilio*, stress, *intention*, purpose, aim, object, *verge*, *period* (Gk.), *power*, vividness, vigour, verve, *punctuation*.

Polite (Lat. politus, past partic. of polire=to polish).

T. well-behaved, well-bred, well-brought-up, fair-spoken, soft-spoken, honey-tongued, winning.

L. courteous, civil, mannerly, urbane, polished, civilised, cultivated, refined, elegant, gallant (Ger.), gentlemanly, complaisant, obliging, affable, bland, obsequious, cordial, gracious.

Pompous (adj. from pomp, Fr. pompeux; Lat. pompōsus, from Lat. pompa; Gk. πομπὴ=a procession, lit. a sending off, connected with Gk. πέμπειν=to send).

T. stiff, starched, stilted.

L. stately, solemn, formal, ceremonious, punctilious, pretentious, turgid, pedantic (Gk.), sententious, grandiose, ponderous.

Ponder, *v.* think.

Poor (O.F. povre; M.E. poure; Lat. pauperem, acc. of pauper=poor).

T. *badly off*, penniless, needy, lean, stripped, bereft, *wretched*, woebegone, sorry, *weak*, worn, trashy, flimsy, threadbare, *wanting*, barren, spare, stinted, *mean*, shabby, worthless, paltry, *tame*, dull, dry, slipshod.

L. *indigent*, impecunious, poverty-stricken,* pauper, necessitous, straitened, embarrassed, distressed, *feeble*, impotent, frail, fragile, *faint*, languid, infirm, *insufficient*, inadequate, meagre,

sterile, *trivial*, trifling, petty, *jejune*, disappointing.

Popular (F. populaire; Lat. populāris, from populus=people).

L. favourite, acceptable, accepted, prevalent, prevailing, common, current, received, accredited, preferred, general, unanimous.

Portend, *v.* mean.

Portion, *v.* part.

Possess, *v.* hold, have.

Possible (F. possible; Lat. possibilis, from posse=to be able).

L. conceivable, creditable, compatible, practicable, feasible, accessible, surmountable, plausible, specious, liable, contingent, incidental.

Poverty (O.F. poverté; M.E. povertee, Lat. paupertātem, acc. of paupertās, from pauper=poor).

T. *need*, neediness, want, scantiness, stint, *dearth*, lack, shortcoming.

L. *penury*, pauperism, indigence, destitution, privation, distress, difficulties, impecuniosity, beggary (Teut.), mendicity, insolvency, *insufficiency*, inadequacy, deficiency, scarcity, exigency, inanition.

Gk. anæmia.

Power (O.F. pooir; A.F. and M.E. poër, orig. a verb=to be able, from Late Lat. potĕre=to be able, *cf.* posse, perfect, potui).

T. *might*, dint, sway, strength, stoutness, pithiness, lustihood, sinew, right, lordship, headship, *hold*, grasp, reach, fangs, clutches.

L. *potency*, puissance, force, efficacy, energy (Gk.), intensity, cogency, vigour, pungency, *ascendency*, influence, control, omnipotence, authority, preponderance, jurisdiction, prerogative, command, empire, rule, dominion, sovereignty, supremacy, mastery, direction, government, *vitality*, virility, *ability*, capability, capacity, faculty, competence, attributes, *pressure*, attraction, friction, suction, magnetism (Gk.).

Ital. galvanism, voltaism.

Gk. electricity, dynamic energy.

Praise (O.F. preis=price, merit; Lat. prĕtium=price).

T. meed (of praise), blessing, love, worship, thanksgiving.

L. approbation, approval, esteem, admiration, appreciation, regard, commendation, laud, laudation, tributes, homage, applause, plaudit, acclamation, adoration, glorification, hymn (Gk.).

Gk. encomium, eulogy, pæan, panegyric, doxology.

Heb. hosannah, hallelujah.

Prate, *v.* talk.

Pray, *v.* ask.

Precise, *v.* particular, nice.

Predict (from Lat. prædictus, past partic. of prædicere=to say beforehand, —præ=before + dicere = to say).

T. foretell, forewarn, forebode, foreshadow, shadow forth, soothsay.

L. prophesy (Gk.), prognosticate (Gk.), divine, presage, augur, portend.

Prefer (O.F. preferer; Lat. præferre =to set in front,—præ=before+ferre=to bear).

T. *choose*, pick, have rather, have as lief, *bring forward*.

L. *select*, single (out), fancy (Gk.), *urge*.

Prejudice (O.F. prejudice; Lat. præjudicium=preliminary examination,—præ=before+judicium= judgment, from judic-, stem of judex=a judge).

T. *warp*, twist, narrow-mindedness, *harm*, loss, drawback.

L. prepossession, presumption, preconception, predilection, bias, partiality, infatuation, bigotry, detriment, hurt, injury, damage, disadvantage.

Prepare (M.F. préparer; Lat. præparāre=to make ready beforehand, —præ=before+parāre=to make ready).

T. make ready, sow the seed, ripen, mellow, hatch, brew, fit, man, fit out, trim, whet, breed.

L. predispose, elaborate, mature, nurture, equip, arm, furnish (Ger.), garnish (Ger.), dress, cook, accoutre, array, furbish (Ger.), prime, attune, train, inure, habituate, qualify, suit, adapt, provide (against), procure, anticipate, expect.

Prepossession, *v.* prejudice.

Prerogative, *v.* power, right.

Presage, *v.* predict.

Present (O.F. present; Lat. præsent-, stem of præsens=lit. being in front of,—præ=before+ens (not found)=being).

T. *at hand*, by, *watching* (onlooker).

L. *actual*, instant, current, existing, (*spectator*), *pressing*, urgent.

Presently, *v.* soon.

Presume, *v.* think.

Pretend (O.F. protendre; Lat. prætendere=lit. to stretch in front of, — præ = before + tendere = to stretch).

T. make believe, make a show of, put forward, set forth, brag.

L. dissemble, dissimulate, simulate, feign, assume, affect, pose, cant, allege, advance, maintain, contend, depose, depone, aver, avow, avouch, assert, asseverate, boast, vaunt, plead.

Pretext, *v.* reason.

Pretty, *v.* fine, beautiful.

Prevent, *v.* hinder.

Previous (Lat. prævius,—præ=before +via=the way).

T. former, foregoing.

L. prior, antecedent, anterior, preliminary, introductory, preparatory, preceding.

Pride (M.E. pride, prude; O.E. prȳte, subst. formed from prūt; O.F. prod, prud=brave, formed from prod (-esse)=to be profitable,—pro(d)= in favour of+esse=to be).

T. *self-love*, high mind, coxcombery, smugness, strutting, bragging, *heyday*, bloom.

L. *haughtiness*, hauteur, arrogance, assumption, insolence, vanity, conceit, complacency, vainglory, self-sufficiency,* airs, pretension, elation, ostentation, assurance, pomposity (Gk.), boast, vaunt, *splendour*, glory, vigour.

Principal, *v.* chief.

Prior, *v.* previous.

Private (Lat. privātus, past partic. of privāre=to deprive, from privus= single, lit. put forward).

L. special, particular, individual, specific, proper, personal, respective, secluded, sequestered, retired.

Probable, probably (F. probable; Lat. probābilis=lit. that which can be proved, from probāre=to prove, lit. try the goodness of, from probus=good, honest).

T. likely, hopeful, in a fair way, on the high road to, within sight of, belike, perhaps, in all likelihood.

L. on the cards, plausible, specious, ostensible, reasonable, credible, apparent, contingent, inevitable, unavoidable, sure, to all appearance.

Probity, *v.* honour.

Proceed, *v.* go, move.

Proclaim, *v.* tell.

Procure, *v.* win.

Produce, *v.* make.

Profane (F. profane; Lat. profānus= unholy, lit. before (*i.e.* not in) the temple,—pro=before+fānum =temple).

T. unholy, unhallowed, godless, ungodly.

T. *lay* (Gk.), uninitiated, common, vulgar, *impious*, sacrilegious, desecrating, irreverent, ribald (Teut.), blasphemous (Gk.).

Profit, *v.* gain.

Profligate, *v.* wicked.

Profound, *v.* deep.

Profuse, *v.* generous.

Progress (M.F. progrez; Lat. progressum, acc. of progressus=advance, from past partic. of progredi=to step forward,—pro= before+gradi=to step).

T. *headway*, rise, growth, speed, *betterment*.

L. *advance*, march (Ger.), motion, excursion, expedition, tour, circuit, pilgrimage, peregrination, *improvement*, advancement, amelioration, amendment, reform, reformation, correction, revision, regeneration, renovation, purification.

Prohibit, *v.* forbid, hinder.

Project, *v.* plan.

Prolific, *v.* rich.

Promiscuous, *v.* miscellaneous.

Promise (formerly promes; F. promesse; Lat. prōmissa, fem. of prōmissus, past partic. of prōmittere=lit. to send forth, put forward, then promise,—pro=before +mittere=to send).

T. *undertaking*, word, troth, plight, oath, bond, *hope*, likelihood.

L. *pledge* (Ger.), profession, assurance, warranty (Ger.), guarantee (Ger.), engagement, affiance, contract, compact, vow, covenant, pact, *favourable auspices*, omens, prospects, expectation.

Prompt, *v.* quick.

Proof, *v.* under prove.

Propagate, *v.* spread.

Proper, *v.* fit.

Property (O.F. properté; M.E. propertee; Lat. proprietatem, acc. of proprietas=ownership, from proprius=belonging to oneself).

T. wealth, goods, land, holding, acres, belongings.

L. chattels, possessions, estates, inheritance, heritage, dower, dowry, jointure, patrimony.

Propose, *v.* offer, purpose.

Prosecute, *v.* accuse.

Prosper, *v.* thrive.

Prosperity, *v.* happiness.

Protect, *v.* defend, encourage.

Protest (F. protester; Lat. prōtestārī =to bear public witness; Lat. pro =before+testārī=to witness).

T. swear, take one's oath, gainsay, disown.

L. affirm, declare, assert, asseverate, state, profess, maintain, aver, avow, avouch, depre-

cate, remonstrate, expostulate, disclaim, repudiate, dishonour, nullify, deny, contradict, disavow, dissent, dispute, impugn, demur.

Proud (M.E. prud; O.E. prut; O.F. prod, prud = valiant, notable, from Lat. prod(esse) = to be profitable,—pro(d) = in favour of (+esse = to be)).

T. *lofty*, lofty-minded, high-minded, high-souled, lordly, *high and mighty*, swollen, puffed up, flushed, over-weening, high-handed, over-bearing, braggart, unbending, stiff-necked, high-flown, overwise.

L. *stately*, dignified, baronial, haughty, independent, *vainglorious*, purse-proud, supercilious, disdainful, contemptuous, imperious, arrogant, dictatorial, domineering, audacious, presumptuous, boastful, pretentious, ostentatious, assuming, vain, conceited, elated, inflated, self-satisfied,* self-sufficient,* egotistic.

Prove (O.E. prōfian; Lat. probāre = lit. to try the goodness of, from probus = good, honest).

T. *show*, make good, *fall out*, befall, happen, come about.

T. *try*, assay, test, verify, demonstrate, establish, check (Persian), balance, audit, vindicate, exonerate, *turn out*, occur.

Provoke, *v.* anger.

Prowess, *v.* courage.

Prudence, *v.* care.

Pull (M.E. pullen; O.E. pullian).

T. draw, drag, tug, tow, pluck, wrench, twitch, jerk, wring, tweak, uproot, tear, rend.

L. trail, haul (Ger.), hale (Ger.), extract, extort, eradicate, extricate.

Punctual (M.F. ponctuel; Late Lat. punctuālis, from punctum = a point).

T. early, timely, in time.

L. *exact*, scrupulous, punctilious, nice, particular, conscientious, regular, prompt.

Punish (M.E. punishen; F. puniss-, stem of punir = to punish; Lat. punīre, from pœna = punishment; Gk. ποινή = penalty).

T. make short work of, beat, strike, thrash, whip, cudgel.

L. chastise, chasten, castigate, correct, flog, scourge, fine, mulct, requite.

Purpose (O.F. pourpos, for propos; M.E. purpos; Lat. prōpositum, neut. past partic. of proponere = to propose, lay before,—pro = before + ponere = to place).

T. undertaking, business, drift, meaning, end, mark, wish, mind.

L. intention, intent, view, scope (Gk.), project, design, ambition, resolve, determination, contemplation, object, aim, tendency, destination, decision, resolution.

Pusillanimous, *v.* under coward.

Put (M.E. putten; O.E. potian = to push).

T. lay, set.

L. *place*, plant, deposit, insert, impose, inflict, propose, extend, *use*, exert, exercise, *delay*, defer, postpone, procrastinate.

Putrid, *v.* rotten.

Q

Quake, *v.* shake.

Quality (F. qualité; M.E. qualitee; Lat. qualitātem, acc. of qualitas = sort, kind, from quālis = of what sort, such).

T. *gift*, bent, *blood*, birth.

L. *essence*, nature, principle, character (Gk.), type (Gk.), endowment, capacity, peculiarity, attribute, property, qualification.

Gk. *idiosyncrasy*, *aristocracy*.

Quantity (F. quantité; M.E. quantitee, Lat. quantitatem, acc. of quantitas = quantity from quantus = how much).

T. weight, share.

L. mass, amount, measure, substance, portion, part, capacity, extent, magnitude, size, degree, immensity, volume, abundance.

Quarrel (O.F. and M.E. querele; Lat. querēla, from queri = to complain).

T. *misunderstanding*, tiff, squabble, high words, wrangling, strife, breach, outbreak, split, clash, odds, warfare, *soreness*, heart-burning.

L. *complaint*, *dissent*, dissension, disagreement, discord, variance, division, rupture, disruption, disunion, dispute, disputation, controversy, altercation, litigation, broil, brawl, feud (Ger.), fray, affray (Scand.), imbroglio (Scand.), recrimination.

Quarrel (verb from above); *v.* also above.

T. fight, fall out, break with, split, wrangle, squabble, hold high words, be at odds with.

L. dispute, argue, controvert.

Question (F. question; Lat. quæstionem, acc. of quæstio, from quæs-, past partic. stem of quærĕre = to seek).

T. misbelief, misgiving.

L. inquiry, request, search, research, examination, investigation, interrogation, cross-examination, query, problem (Gk.), point, issue, doubt.

Quick (M.E. quik; O.E. cwic = lit. living, lively).

T. lively, living, alive, nimble, fast, swift, fleet, speedy, flying, winged, lightning-swift, fleeting, short-lived, sharp, smart, keen, awake, bright, quick-witted, shrewd, skilful, handy, deft, ready, warm, hot, snappish (Dutch), peevish, pettish.

L. animated, vital, active, agile, brisk, prompt, alert, expeditious, rapid, express, brief, transitory, transient, momentary, passing, acute, intelligent, dexterous, adroit, expert, apt, proficient, sensitive, impressionable, susceptive, mobile, irascible, irritable, susceptible, hasty (Teut.), petulant.

Quiet (Lat. quiētus = quiet; orig. past partic. of quiēre (not found) = to still).

T. *still*, hushed, sleeping, slumbering, restful, unruffled, *dumb*, tongue-tied, *mild*, smooth, cool.

L. *calm* (Gk.), severe, tranquil, peaceable, pacific, placid, untroubled, undisturbed, motionless, halcyon (Gk.), *silent*, faint, voiceless, noiseless, *dormant*, latent, quiescent, stagnant, sedentary, *sober*, temperate, gentle, measured.

Quiver, *v.* shake.

R

Race (F. race; Ital. razza, connected with Lat. radiāre = to radiate, from radius = ray).

T., folk, stock, breed, brood, kind, kin, kindred, house, tree, stem, blood, forefathers, forbears, offspring, seed, birth.

L. people, nation, nationality, population, tribe, sept, genus, species, family, line, lineage, descent, pedigree, ancestry, extraction, parentage, generation, posterity, progeny, issue.

Radiant, *v.* bright.

Rage, *v.* anger.

Raise (M.E. reisen; Scand. reisa = to cause to rise).

T. *heighten*, lift, set up, rear, hoist (Dutch), heave, uplift, upraise, weigh, *build*, put together, *rouse*, call forth, foster, awaken, stir, kindle, *borrow*, *grow*.

L. *elevate*, erect, buoy, exalt, enhance, magnify, double, increase, *produce*, form, fabricate, edify, establish, compose, *stimulate*, inspire, inflame, foment, excite, *plant*, cultivate.

Ramble, *v.* wander.

Rancour, *v.* anger, hatred.

Range (subst. from F. verb ranger (O.F. renger) = to put in order, from rang (O.F. reng) = rank, O.H.G. hrinc = a ring of men).

T. reach, stretch, room, field, sweep, play, sight, freedom.

L. extent, pitch, amplitude, scope (Gk.), calibre, compass, latitude.

Rank, *v.* order.

Rapacious, *v.* greedy.

Rapid, *v.* quick.

Rapture, *v.* joy.

Rare (F. rare; Lat. rārum, acc. of rārus = rare).

T. *out of the way*, queer (Ger.), few, few and far between, thin, *picked*, high-wrought.

L. unique, singular, curious, quaint, scarce, infrequent, subtile, fine, tenuous, choice, precious (Teut.), select, priceless, exquisite, excellent, superfine, inimitable, incomparable.

Rash (M.E. rash, rasch, connected with O.E. raescan = to flash).

T. heedless, thoughtless, reckless careless, headlong, headstrong, giddy, wild, wanton, hot-headed, break-neck, harebrained, over-weening, unwary, daring.

L. incautious, indiscreet, imprudent, improvident, temerarious, uncalculating, foolhardy (Teut.), precipitate, impulsive, impetuous, adventurous, overconfident.

Ravage, *v.* rob.

Ravenous, *v.* greedy.

Ray, *v.* light.

Reach (M.E. rechen; raecan).

T. *come to*, overtake, put in, *spread to*, stretch, *take*, clutch, lay hands on, grasp, fetch, bring, hand.

L. *arrive*, attain, *amount* (to), equal, *extend*, *pass*.

Ready (M.E. redi from O.E. rāēde = lit. equipped for riding).

T. *ripe*, mellow, forewarned, forearmed, *lively*, quick, sharp, smart, clever, skilful, deft, cunning, handy, *willing*, minded, fain, nothing loth.

L. *prepared*, mature, expectant, *brisk*, prompt, instant, alert, eager, *adroit*, dexterous, expert, apt, proficient, ingenious, *available*, applicable, useful, serviceable, *inclined*, disposed, favourable.

Real (Late Lat. reālis=belonging to the thing itself, from res=a thing); *v.* also true.
T. true.
L. actual, positive, absolute, substantial, veritable, certain, genuine, legitimate, exact, authentic (Gk.), unadulterated, unaffected, sincere, realistic, vivid.

Rear, *v.* raise.

Reason (O.F. reison; M.E. resoun; Lat. rationem, acc. of ratio=calculation from ratus, past partic. of reor=I think).
T. *understanding*, mind, wits, mother wit, brain, wisdom, shrewdness, depth, *grounds*, call, sake, mainspring.
L. *intellect*, faculties, intelligence, intuition, conception, instinct, capacity, comprehension, acumen, subtlety, acuteness, penetration, perspicacity, sapience, sense, reasonableness, judgment, *ratiocination*, rationalism, logic (Gk.), argument, discussion, debate, induction, principle, *motive*, inducement, consideration, attraction, force, temptation, enticement, allurement (Teut.), cause, foundation.
Gk. dialectics, analysis, synthesis, syllogism.

Rebel (verb from M.E. adj. rebel; F. rebelle; Lat. rebellem, acc. of rebellis=lit. renewing war,—re=again+bellum=war).
T. set at naught, rise, strike.
L. disobey, *defy*, revolt, secede, mutiny.

Rebellion (subst. from above).
T. rising, strike, outbreak.
L. disobedience, defiance, treason, contumacy, insubordination, mutiny, insurrection, riot (Ger.), tumult, sedition, revolt, secession (insurgent, recalcitrant).

Rebuke, *v.* abuse.

Receive, *v.* take.

Recent, *v.* new, late.

Reckless, *v.* rash, careless, indifferent.

Reckon, *v.* think.

Recline, *v.* lie.

Reconcile (O.F. reconcilier; Lat. re=again+conciliāre=to conciliate; lit. to bring into council, from concilium,—cum=with+calare=to summon).
T. heal the breach, set straight, win over, make up.
L. pacify, compose, propitiate, placate, conciliate, disarm, beguile (Teut.), content, satisfy, harmonize (Gk.), adjust.

Record, *v.* account.

Rectify, *v.* mend.

Reduce, *v.* defeat.

Refer (O.F. referer; Lat. referre=lit. to bring back,—re=again+ferre=to bear).
T. hint.
L. allude, intimate, insinuate, suggest, attribute, regard, relate, cite, quote.

Reflect, *v.* think.

Reform, *v.* mend.

Refrain, *v.* stop, leave.

Refuse (F. refuser; M.E. refusen; Lat. refusāre (not found), from refusus, past partic. of refundere=to pour back,—re=back+fundere=to pour).
T. gainsay, be deaf to.
L. reject, deny, decline, negative, resist, repel, repulse, rebuff, disclaim, protest.

Regard, *v.* look.

Regret, *v.* penitence, sorrow.

Regular, *v.* common.

Rejoice (O.F. resjois, stem of resjoir; M.E. rejoisen; Lat. re=again+ex=much+gaudire=to be glad).
T. thank one's stars, be glad, be thankful, make merry.
L. exult, joy, triumph, congratulate, felicitate.

Relate, *v.* tell.

Relieve, *v.* help, cheer.

Religion (F. religion; Lat. religionem, acc. of religio=piety).
T. holiness, belief, worship.
L. piety, faith, saintliness, sanctity, sanctimony, reverence, devotion, adoration, sect, profession.

Relinquish, *v.* leave.

Relish, *v.* taste, like.

Reluctant, *v.* loth.

Rely, *v.* trust.

Remain, *v.* stay, abide.

Remember (O.F. remembrer; Lat. rememorāri=to recall to mind,—re=again+memorāre=to mention, from memor=mindful).
T. mind, bear in thought, bethink oneself, call up, look back, recall, have by heart, have at one's finger ends.
L. recollect, recognise, review, celebrate, commit to memory.

Remonstrate, *v.* protest.

Remorse, *v.* penitence, sorrow.

Renounce (F. renoncer; Lat. renuntiāre=lit. to bring back news,—re=again+nuntius=messenger); *v.* also leave, deny.
T. leave, give up, forego, yield, forsake.
L. abandon, resign, quit, abdicate, relinquish, deny, reject, disclaim, abjure, recant.

Renown, *v.* fame.

Repair, *v.* mend.

Repeat (M.F. repeter; M.E. repete; Lat. repetere=lit. to seek again,—re=again+petere=to seek).
T. say again, harp upon, drum (Dutch) into one's ears, din into one's ears, renew.
L. reiterate, reproduce, echo (Gk.), revert (to), return (to), rehearse, recite, recapitulate, resume, imitate, duplicate, multiply.

Repentance, *v.* penitence, sorrow.

Reply, *v.* answer.

Repose, *v.* rest.

Reprimand, **Reproach**, **Reprove**, *v.* abuse, accuse.

Repugnance, *v.* hatred.

Request, *v.* ask.

Requite, *v.* punish, reward.

Resemble (O.F. resembler; Lat. re=again+simulāre=to make to look like, connected with simul=at once, together).
T. Look like, smack of.
L. be similar to, savour (of).

Resent (M.F. (se) resentir=to have a deep sense of; Lat. resentīre,—re=again+sentīre=to feel).
T. take ill, take amiss, take to heart, fire up, flare up (at), bridle, lower, brood over, fret against.
L. (take) offence, umbrage, exception, chafe.

Reserve, *v.* keep.

Reside, *v.* dwell, live.

Resign, *v.* leave, renounce.

Resist (O.F. resister; Lat. resistere=lit. to stand back,—re=back+sistere=to stand).
T. hinder, withstand, stand up against, strive, stand one's ground, stem, breast.
L. oppose, counteract, encounter, confront, repel, repulse, cross, rebuff.

Resolve, *v.* decide.

Respect (verb from F. subst. respect; Lat. respectum, acc. of respectus=lit. a looking at, from respectus, past partic. of respicere=lit. to look back,—re=back+spicere=to look).
T. *look up to*, think well of, *keep*, abide by.
L. *regard* (Teut.), revere, admire, honour, venerate, esteem, defer (to), pay homage (to), observe due decorum (with), *observe*, comply (with), adhere (to).

Responsible (adj. formed from subst. response; M.E. respounse; F. response; Lat. responsum, from respondēre=to answer,—re=again, back+spondēre=to promise).
T. answerable.
L. accountable, liable.

Rest (O.E. rest, raest).
T. *sleep*, slumber, *lull*, stillness, standstill, breathing time, spare time, holiday, truce, drop, stop, *prop*, foothold.
L. *repose*, quiet, peace, quiescence, tranquillity, calm, *pause*, cessation, remission, intermission, respite, *support*.

Restrain, *v.* hold.

Result, *v.* end.

Retort, *v.* answer.

Return (F. retourner; re (Lat. re=again, back)+tourner, to turn; Lat. tornāre=lit. to turn in a lathe; Lat. tornus=a lathe; Gk. τόρνος=an instrument wherewith to cut circles, connected with τόρος=piercing).
T. *come back*, go back, lose ground, *give back*, bring back, *answer*, *yield*, bring in, *give out*.
L. *recede*, revert, retreat, retire, retrograde, retrace, lapse, relapse, *restore*, render, disgorge, remit, *reply*, respond, retort, *report*.

Revenge (O.F. revengier=to take vengeance,—re (Lat. re)=again, back+vengier; Lat. vindicāre=to vindicate).
T. wreak.
L. avenge, requite, retaliate, vindicate.

Revere, *v.* respect.

Revolt, *v.* rebel.

Reward (A.F. rewarder; O.F. regarder; Lat. re=back+O.Sax. wardon=to watch, guard).
T. atone.
L. recompense, repay, requite, remunerate, compensate, indemnify.

Rich (M.E. riche; O.E. rice=powerful, connected with Celtic (O. Irish) ri, gen. rig=king).
T. *wealthy*, well-to-do, well-off, *gilt*, begilt.
L. *opulent*, affluent, *luxuriant*, fertile, fecund, prolific, *ornate*, gorgeous, gay (Teut.), *savoury*, dainty, palatable.

Rid (M.E. ridden; O.E. hreddan=to snatch away).
T. free, bring through, loose from, unburden, snatch from, disentangle.
L. deliver, rescue, save, extricate, liberate, clear, emancipate, release, disengage, divest, dispossess.

Right (adj. and subst.) (M.E. riht, reht).
T. (adj.) *even*, straight, *true*, good, meet, binding, behooving, fit, seemly, becoming, fair, even-handed, straightforward (subst.),

truth, fitness, fair play, *law*, birthright.

L. (adj.) *direct*, *veritable*, exact, accurate, precise, correct, strict, scrupulous, virtuous, innocent, moral, creditable, honest, honourable (subst.), laudable, just, reasonable, equitable, legitimate, justifiable, *due*, correct, proper, decorous, incumbent, imperative, *verity*, *virtue*, rectitude, propriety, morality, integrity, justice, equity, impartiality, duty, obligation, *privilege*, pretension, prerogative, claim, demand, *licence*, liberty, immunity, sanction, authority, warranty (Teut.), charter (Gk.).

Rigid, *v.* stern.

Rise (M.E. risen; O.E. risan=to rise).

T. *shoot* up, spring up, get up, climb, leap, grow, sprout, *begin*, dawn, *make one's way*, *strike*.

L. *mount*, ascend, tower, soar, *commence*, originate, *appear*, *succeed*, *rebel*, revolt.

Risk, *v.* danger.

Rivalry (subst. from F. adj. rival; Lat. rivālis, lit. one who goes to the same stream as another, hence neighbour, rival, from Lat. rivus =a stream).

T. match, wrestling, bout (Ger.), strife.

L. competition, race, emulation, contention, contest, conflict, collision, duel.

Rob (M.E. robben; O.F. robber, rober=lit. to disrobe, from F. robe, M.H.G. roub=spoil, booty).

T. steal, thieve, filch, crimp, kidnap, run away with, plunder, (Ger.), strip, ransack, smuggle, swindle (Ger.), pluck, fleece, bereave, take away, wrench away, wrest.

L. purloin, pilfer, abstract, appropriate, plagiarise, abduct, seize, pillage, rifle (Teut.), sack (Heb.), loot (Sanskrit), spoil, spoliate, despoil, pirate, maraud, poach (Ger.), peculate, abscond (with), embezzle, defraud, abduct, ravish, deprive, dispossess, usurp.

Robust, *v.* strong, healthy.

Romance, *v.* tale.

Romantic (adj. from romance O.F. romanz, romans=a tale, from Lat. rōmānicē=Roman-wise, Roman-like, from Rōmānus=a Roman).

T. *high-flown*, flighty, *aweful*.

L. imaginative, extravagant, unreal, sentimental, passionate, quixotic, rhapsodising (Gk.).

Room (M.E. roum; O.E. rum=space).

T. *field*, sweep, play, swing, *hall*, loft.

L. space, scope, range (Ger.), *chamber*, apartment, parlour, library, study, sanctum, attic (Gk.), garret (Ger.), cellar, kitchen.

Rotten (M.E. roten; Scand. rotinn, past partic. of rjota (not found)= to decay, orig. to soak).

T. worm-eaten, moth-eaten, mildewed, mouldy, blighted, foul, fly-blown, weak, crazy, crumbling.

L. decayed, cankered, tainted, leprous (Gk.), diseased, rancid, corrupt, putrid, putrescent, purulent, carious, peccant, fetid, festering.

Rough (M.E. rough, row, ruh; O.E. rūh=rough, hairy).

T. *uneven*, rugged, knotted, gnarled, hairy, shaggy, *shapeless*, rough-hewn, unwrought, ungainly, ill-made, ugly, uncouth, unkempt, untamed, ill-bred, unlicked, raw, *homely*, boorish (Dutch), clownish, homespun, churlish, unneighbourly, gruff (Dutch), surly, tart, sour, bluff (Dutch), *blunt*, outspoken, downright, blustering, wild, hard, stormy, uproarious.

L. *hirsute*, *formless*, unfashioned, misproportioned, graceless, inelegant, gross, *unprepared*, immature, coarse, crude, approximate, untutored, vulgar, rude, uncourtly, uncivil, impolite, discourteous, ungracious, unceremonious, unpolished, barbarous, brutish, *brutal*, violent, vehement, boisterous, brusque, turbulent, obstreperous, *pungent*.

Round (O.F. roönd; Lat. rotundus= round, connected with rota=a wheel).

T. bell-shaped, bead-like, full, smooth, twined, outspoken, downright, straightforward.

L. rotund, spherical (Gk.), globular, cylindrical (Gk.), circular, oval, elliptic (Gk.), spiral (Gk.), coiled, convoluted, tortuous, involved, circuitous, devious, digressive, rounded, frank (Teut.), plain.

Rouse, *v.* wake, raise.

Rout, *v.* defeat.

Rove, *v.* wander.

Row, *v.* noise.

Rude (F. rude; Lat. acc. rudem, from rudis=rough); *v.* also rough.

T. ill-bred, ill-behaved, underbred, unladylike, foul-mouthed, forward, rough, rugged, blunt, bluff (Dutch), gruff (Dutch), boorish (Dutch), churlish, snarling, surly.

L. impolite, discourteous, uncourtly, ill-mannered,* unpolished, uncivil, ungentlemanly, vulgar, saucy, precocious, ungallant, ungentle, brutal, brusque, cavalier.

Ruffle, *v.* anger.

Ruin, *v.* destroy.

Run (M.E. rinnen; O.E. rinnan).

T. *flow*, slip, slide, glide, stream, drift, rush, sweep, trip, speed, hie, scuttle, hurry, fly, race, shoot, tear, skim, dash, flit, spring, *melt*, ooze, drip, dribble, trickle, *last*, abide.

L. *move*, budge, roll, hasten (Teut.), post, dart, trot, gallop (Teut.), bound (Gk.), *issue*, exude, dissolve, *lapse*, elapse, pass, *continue*, endure.

Rustic (F. rustique; Lat. rusticus= belonging to the country, from rus=country).

T. *woodland*, *boorish* (Dutch), clownish, homely, clumsy, awkward, loutish, slow-witted.

L. rural, agricultural, sylvan, country, village, peasant, provincial, *rude*, stupid.

S

Sacred, *v.* holy.

Sad (O.E. sæd=orig, satiated).

T. *unhappy*, unlively, dark, gloomy, clouded, sorrowful, mournful, dreary, downcast, downhearted, heavy, heavy-hearted, moping, moody, dull, glum, sulky, low, chap-fallen, woebegone, tearful, lackadaisical, rueful, wan, forlorn, sick, heart-sick, heart-broken, overcome, unmanned, broken down, disheartened, stricken, careworn, weary, *bitter*, sore' unwelcome, thankless, woeful, heart-breaking, harrowing, *grey*, dingy, leaden, ashen, murky, lowering.

L. *cheerless*, joyless, dismal, sombre, funereal, lugubrious, melancholy (Gk.), doleful, sullen, discouraged, desponding, despondent, pensive, lachrymose, jaundiced, saturnine, splenetic (Gk.), disconsolate, desolate, in despair, dejected, plaintive, querulous, repining, regretful (Scand.), concerned, chagrined, *dolorous*, distressing,* afflicting, depressing, grievous, piteous, deplorable, lamentable, touching, affecting, pathetic (Gk.), *staid* (Dutch), grave, sober.

Gk. hypochondriacal, hippish.

Safe (F. and M.E. sauf; Lat. salvum, acc. of salvus=safe).

T. *out of harm's way*, scathless, unbroken, unmarred, sound, unscathed, healthy, *careful*, heedful, wary (under the wing, shadow, shade, shield of).

L. *sure*, secure, defensible, tenable, invulnerable, impregnable, inaccessible, unassailable, unimpaired, unhurt, uninjured, intact, *cautious*, prudent, guarded (Teut.), circumspect, discreet, politic (Gk.).

Sagacious, *v.* wise, clever.

Sake, *v.* account.

Salubrious, *v.* healthy.

Sanction, *v.* encourage, allow.

Sane (Lat. sānus=sound of mind).

T. of sound mind, in one's right mind, shrewd, sharp, wise, cool, far-sighted.

L. reasonable, rational, sensible, lucid, clear, sapient, judicious, prudent, expedient, politic (Gk.), staid, sober, solid.

Sapient, *v.* wise.

Satire (Lat. satira, satura=orig. a mixture; from satura lanx = a dish of mixed ingredients; where satura=lit. full).

T. scoff.

L. sarcasm (Gk.), irony (Gk.).

Satisfaction, *v.* content, and under punish.

Saucy, *v.* rude.

Savage, *v.* wild.

Save (A.F. sauver, saver; M.E. sauven; Lat. salvāre=to save, from salvus=safe).

T. *keep*, keep alive, *put by*, lay by, hoard, husband.

L. *deliver*, extricate, rescue, redeem, ransom, *reserve*, store, accumulate, amass, *preserve*, maintain, vindicate, guard (Teut.), retrench, economise (Gk.).

Say (M.E. seggen; O.E. secgan); *v.* also speak, tell.

T. speak, utter, pour forth, breathe, let fall, tell, hold forth, have one's say.

L. pronounce, enunciate, articulate, declaim, recite, assert, affirm, declare, allege, depose, depone, asseverate, remark, observe.

Scandal (F. scandale; Lat. scandalum; Gk. σκάνδαλον=an offence, stumbling-block, orig. the spring of a trap).

T. *shame*, *back-biting*, evil-speaking, gossip, hearsay, tittle-tattle, town-talk.

L. *dishonour*, discredit, offence, disgrace, infamy, reproach, turpitude, *detraction*, disparagement, depreciation, vilification, obloquy,

scurrility, aspersion, defamation, slander (Gk.), calumny.

Scarce, *v.* rare.

Scatter, *v.* spread.

Scent, *v.* fragrance, smell.

Scheme, *v.* plan.

School (O.F. escole; M.E. scole; Lat. schola; Gk. σχολή=lit. leisure time).

T. *learning*, *teaching*, up-bringing, *belief*.

L. *academy* (Gk.), university, college, seminary, institute, class, *apprenticeship*, training, education, preparation, pupilage, tutelage, novitiate, matriculation, instruction, discipline, persuasion, tenets, creed, profession, philosophy (Gk.).

Science, *v.* knowledge.

Scoff, *v.* laugh, scorn.

Scope, *v.* place, room.

Scorn (verb from M.E. scorn; O.F. escorne, verb escorner=to mock, humiliate, lit. to deprive of one's horns, from Lat. ex=from, and cornu=a horn).

T. look down upon, hold cheap, think nothing of, make light of, set at naught, sneer, scoff, jeer (Dutch), gibe, belittle, slight (Ger.), spurn.

L. despise, contemn, disdain, disregard, deride, mock, ridicule, flout.

Scrawl, *v.* write.

Scream, *v.* cry.

Scribble, *v.* write.

Scruple, *v.* doubt.

Scrutiny, *v.* search.

Scum (Scand. skum=froth).

T. froth, off-scourings, sweepings, dregs.

L. refuse, sediment.

Scurrility, *v.* abuse.

Sea (M.E. see; O.E. sǣ=lake, sea).

T. main, deep, brine, waves, billows, great waters, tide.

L. ocean (Gk.).

Search (noun from M.E. serchen, cerchen; O.F. cercher, to-day, chercher=to seek; Lat. circāre=to go round, from circus=a ring); for verb, *v.* seek.

T. sifting.

L. *quest*, pursuit, pursuance, chase, *inquiry*, examination, review, scrutiny, investigation, inquisition, inquest, dissection, induction.

Gk. analysis.

Seclusion, *v.* under lonely.

Second, *v.* help, encourage.

Secret, *v.* hidden.

Secrete, *v.* hide.

Section, *v.* part, party.

Secure, *v.* safe.

Sedate, *v.* sober.

Sedition, *v.* rebellion.

Seduce, *v.* tempt.

Sedulous, *v.* busy.

See (M.E. seen, sen; O.E. sēon).

T. *behold*, have in sight, make out, get sight of, witness, cast eyes on, set eyes on, look, eye, watch, peer, stare, gaze, glare, *know*, understand, have an inkling of.

L. *perceive*, discern, descry, distinguish, discover, spy (Ger.), espy (Ger.), recognise, contemplate, speculate, view, survey, scan, inspect, observe, *comprehend*, recognise.

Seek (M.E. seken; O.E. sēcan).

T. *look for*, rummage (Dutch), ransack, feel for, fish for, peer, hunt, dog, follow, look into, dip into, dive into, go deep into, fathom, sift, winnow, thresh out, *ask*, bid for, beg, crave, beseech, beset, dun.

L. *search*, inquire, scan, reconnoitre, explore, sound, pry, overhaul (Ger.), trace, track (Teut.), ferret, canvass (Gk.), agitate (for), pursue, aim (at), *examine*, study, inquire, probe, sound, dissect, scrutinise, *question*, demand, interrogate, *offer*, move, propose, request, sue, pray, entreat, petition, solicit, invite, plead, supplicate, implore.

Seem (M.E. semen; O.E. sēman=orig. to satisfy, hence beseem, appear).

T. look, show, look like.

L. appear, resemble, (be) apparent, assume.

Seemly, *v.* fit, right.

Seize, *v.* take.

Select, *v.* choose.

Send (O.E. sendan=orig. to make to go).

T. waft, drive, shoot, let fly, start, entrust, ship.

L. *discharge*, launch, impel, propel, push, eject, expel, discard, reject, repulse, *embark*, commission, delegate, depute, consign, assign, charge, accredit, appoint, nominate, employ.

Sense, *v.* reason.

Sensitive, *v.* soft.

Sensual, *v.* wanton.

Sentence (F. sentence; Lat. sententia=opinion, connected with sentire=to feel).

T. *finding*, *saying*, saw.

L. *opinion*, judgment, decision, verdict, decree, award (Ger.), *condemnation*, damnation, proscription, conviction, *maxim*, dictum, adage, remark, observation, idiom (Gk.), phrase (Gk.), expression.

Gk. aphorism, apothegm, phraseology.

Separate (Lat. sēpărātus, past partic. of sēpărāre=to separate,—se=apart+părāre=to prepare, make).

T. *cut off*, cut adrift, loose, unloose, undo, disentangle, set free, sunder, saw, cleave, rive, rend, slit, split (Dutch), carve, break, tear, burst, wrench, *set aside*, strike off, *fly off*, spread, scatter, *put away*, leave.

L. *disjoin*, disconnect, disengage, disunite, dissociate, detach, part, segregate, isolate, insulate, divide, seclude, sever, rupture, *dissect*, anatomise (Gk.), disintegrate, dismember, dislocate, *branch off*, bifurcate, fork, ramify, diverge, radiate, disperse, *divorce*.

Serious, *v.* earnest.

Serve, *v.* help, attention.

Set (O.E. settan=to make to sit).

T. *put*, lay, begin, show, *sink*, lower, go down.

L. *place*, establish, found, plant, arrange, station, appoint, order, adjust, regulate, fix, impose, prepare, *decline*, fade.

Settle (M.E. setlen; O.E. setlan=to take a seat, to fix).

T. take up one's abode, strike root, sink, droop, slide, set, find, doom, choose, make up one's mind, come to an understanding, clinch, wipe off.

L. *domesticate* (oneself), plant (oneself), perch, squat, establish (oneself), locate (oneself), bivouac (Ger.), encamp, decline, descend, gravitate, founder, *arrange* (Teut.), place, dispose, form, marshal (Teut.), range (Teut.), group (Ger.), allot, assign, distribute, reduce, *conclude*, judge, decide, determine, pronounce, sentence, award (Teut.), adjudge, adjudicate, treat, negotiate, stipulate, ratify, confirm, *pay*, discharge, square, satisfy.

Sever, *v.* separate.

Several, *v.* many.

Severe, *v.* hard, stern.

Shackle, *v.* hinder.

Shake (O.E. sceacan, scacan).

T. quiver, flutter, flicker, flap, throb, quaver, twitter, shiver, totter, sway, stagger, reel, waver, hang, linger, shudder, quake, falter, fear, dread, jerk, jolt, shock, ruffle, startle, stir, wake, rouse, strike, upset, damp, chill, throw cold water on, dishearten, unman, weaken, harm, mar, wield, waggle, wag, nod.

L. *tremble*, palpitate, pulsate, fluctuate, oscillate, hesitate, doubt, quail, *vibrate*, trill, *agitate*, convulse, disturb, perturb, enervate, *impress*, dissuade, *brandish* (Scand.), flourish.

Shallow (M.E. schalowe).

T. ankle-deep, knee-deep, skin-deep, half-learned, smattering, showy.

L. superficial, surface, empty, ignorant, illiterate, pretentious, ostentatious.

Sham, *v.* false.

Shame (O.E. sceamu, scamu).

T. *blush*, *brand*, slur (Dutch), ill-name, *wrong*, unfairness, foul play.

L. *modesty*, bashfulness, humility, diffidence, purity, decency, delicacy, chastity, virtue, *disgrace*, discredit, ill-fame, degradation, obloquy, opprobrium, odium, ignominy, infamy, dishonour, humiliation, *tarnish* (Ger.), taint, pollution, stain, blot, reproach, imputation, *injustice*, iniquity, outrage.

Shape, *v.* figure.

Share, *v.* part.

Sharp (O.E. scearp).

T. *keen*, spiked, thorny, bristling, stinging, biting, bitter, tapering, *high*, shrill, *bright*, quick-witted, shrewd, clever, deft, ready, smart, skilful, cunning, canny, *lively*, quick, spry, fast, *harsh*, rough, waspish, tart, sour, short, peevish, crabbed, surly, *cutting*, withering, dry, pithy, *sore*, grinding.

L. *acute*, peaked, salient, barbed (Scand.), *pungent*, acrid, poignant, piercing, *intelligent*, penetrating, adroit, artful, *brisk*, vivacious, animated, prompt, instant, expeditious, *incisive*, trenchant, mordant, virulent, corrosive, stringent, *brusque*, rude, abrupt, acid, acrimonious, *curt*, venomous, *censorious*, critical (Gk.), *painful*, grating, cruel, agonising (Gk.).

Gk. *caustic*, *drastic*, *epigrammatic*.

Shelter, *v.* defend, hide.

Shine (O.E. scinan); *v.* also bright, light.

T. *glow*, glitter, glisten, gleam, twinkle, glimmer, beam, shimmer, flicker, sparkle, flash, flare, blaze, dazzle, brighten, lighten, bloom, *make a stir in the world*, outshine.

L. scintillate, coruscate, radiate, illume, illuminate.

Shiver, *v.* shake.

Shock (M.E. schokken=to jolt).

T. *shake*, jerk, jolt, jar, *startle*,

stun, stagger, take aback, take away one's breath, *sicken*, stink in the nostrils of.

L. *agitate*, disturb, surprise, electrify (Gk.), astound, astonish, stupefy, petrify (Gk), confound, convulse, *disgust*, revolt, scandalise (Gk.), nauseate (Gk.).

Short (O.E. sceort).

T. *little*, small, dwarfed, spare, shrunk, stunted, thickset, docked, low, *pithy*, *fleeting*, flying, short-lived, *tart*, sharp, sour, *scant*, wanting, lacking.

L. *squat*, brief, curt, compendious, compact, curtailed, reduced, concise, summary, terse, trenchant, pregnant, succinct, *transient*, transitory, evanescent, passing, fugitive, temporal, momentary, cursory, *acrimonious*, abrupt, brusque, *deficient*, insufficient, inadequate, minus, imperfect, effective, failing.

Gk. laconic. spasmodic.

Show (M.E. schewen; O.E. scēawian = orig. to see, then to make to see).

T. *set forth*, flaunt, dangle, *betoken*, *stand forth*, stand out, rise, loom.

L. *exhibit*, present, produce, display, manifest, *expose*, express, disclose, reveal, uncover, imply, argue, point (out), *indicate*, instruct, inform, demonstrate, prove.

Shrew (M.E. shrewe = lit. bad, accursed, person of either sex, from schrewen = to curse, from O.E. scrēawa = a shrew mouse supposed to have a venomous bite).

T. scold, vixen, spitfire.

L. fury, dragon (Gk.), termagant, virago, grenadier.

Shrewd (M.E. schrewed = malicious, orig. 'accursed, past partic. of schrewen = to curse, from O.E. scrēawa, *v.* above); *v.* also sharp, clever.

T. knowing, keen, sharp, canny, cunning, wily, sly.

L. acute, astute, perspicacious, penetrating.

Shriek, *v.* cry.

Shudder, *v.* shake.

Shun, *v.* fly.

Sick, *v.* ill.

Signify, *v.* mean.

Silent (F. silent; Lat. silent-, stem of silens, pres. partic. of silēre = to keep quiet); *v.* also peace.

T. still, hushed, dumb, tongue-tied, speechless, wordless.

L. mute, quiet, taciturn, reticent, tacit.

Silly, *v.* foolish.

Simple (F. simple; Lat. simplicem, acc. of simplex = onefold).

T. *unmingled*, unblended, sheer, bare, stark, *homely*, homespun, household, untrimmed, *straightforward*, *green*, soft, silly, childish.

L. *uniform*, single, unmixed, pure, clear, unadulterated, unalloyed, *mere*, plain, ordinary, unadorned, chaste, severe, pure, unaffected, unvarnished, *artless*, guileless (Teut.), undesigning, frank (Teut.), spontaneous, unstudied, unsophisticated (Gk.), ingenuous, naïve, *credulous*, confiding, infantine, puerile.

Celt. *bald*, *gullible*.

Simulate, *v.* pretend.

Sin (O.E. synn, sinn, senn).

T. wrong-doing, evil-doing, wickedness, guilt, misdoing, misdeed, weakness.

L. misconduct, fault, vice, error, infirmity, frailty, transgression, dereliction, delinquency, ,lapse, failing, offence, trespass, misdemeanour, crime, felony, enormity, outrage, atrocity.

Sincere, *v.* true, frank, honest.

Sinful, *v.* wicked, bad.

Sing (O.E. singan = orig. to resound).

T. chirp, chirrup, lilt, purl, quaver, twitter, hum.

L. *chant*, warble (Ger.), carol (Gk.), trill, intone, *poetise* (Gk.), versify.

Single, *v.* lonely.

Singular, *v.* strange.

Sink (O.E. sincan).

T. *set*, settle, go down, dip, dive, *droop*, lose heart, give way, *lower*, *hush*, forget.

L. descend, subside, gravitate, decline, plunge, founder, fail, succumb, despond, repine (Gk.), pine (Gk.), fade, submerge, engulph (Gk.), suppress.

Size (short for assize; M.E. assise = an allowance of food; O.F. assise = tax, orig. session of court of justice, from assise, fem. past partic. of asseoir = to set; Lat. assidēre, — ad = near + sedēre + to sit).

T. bulk, greatness.

L. dimensions, magnitude, volume, expanse, mass, proportions, obesity, corpulence, immensity.

Skill (M.E. skil; Scand. skil = lit. a distinction).

T. skilfulness, craft, cunning, knack, sleight, cleverness, gift.

L. dexterity, address, proficiency, accomplishment, tact, diplomacy (Gk.).

Slack, *v.* idle, loose.

Slander (verb from subst.; M.E. sclandre; O.F. esclandre, escandre, escandle; Lat. scandalum; Gk. σκάνδαλον = a snare; *v.* scandal).

T. run down, bespatter, blacken, backbite, speak ill of, brand.

L. detract, decry, disparage, depreciate, asperse (cast aspersions), vilify, libel, lampoon (Teut.), traduce, defame, calumniate, damn with faint praise.

Slaughter, *v.* kill.

Slay, *v.* kill.

Sleek, *v.* fat, smooth.

Sleep (O.E. slāēpan, slēpan).

T. slumber, drowse, doze, take a nap, dream, snore, fall asleep, smoulder.

L. hibernate.

Slender, *v.* thin.

Slight, *v.* thin.

Slim, *v.* thin.

Slippery (adj. formed from O.E. slipor = that which slips).

T. *smooth*, glassy, glib, *untrustworthy*.

L. *greasy*, oily, precarious, uncertain, dangerous, insecure, *ductile*, evasive, elusive, *insidious*, perfidious, treacherous, unreliable.

Slothful, *v.* idle, slow.

Slow (O.E. slaw).

T. *slack*, sluggish, slothful, listless, lazy, idle, creeping, late, belated, behind-hand, *smouldering*, still, *weary*, wearisome, tiresome, irksome, flat, tame, humdrum, dry, dull, backward, heavy.

L. *tardy*, deliberate, gradual, insensible, imperceptible, languid, leisurely, dilatory, *inert*, inactive, passive, torpid, *tedious*, arid, stupid.

Sly, *v.* clever.

Small, *v.* little.

Smart, *v.* quick, clever.

Smell (M.E. smel, smul).

T. stink, stench, sweetness.

L. odour, scent, fume, perfume, fragrance, redolence, balm (Gk.), incense, spice, essence, exhalation, emanation, pungency, effluvium.

Smooth (M.E. smoothe, smēthe; O.E. smēthe, smoethe).

T. even, sleek, glossy, downy, silken, slippery, glassy, glib, unruffled, still.

L. polished, level, plane, easy, facile, calm, quiet, tranquil, peaceful, untroubled.

Snatch, *v.* take.

Sneer, *v.* laugh, scorn.

Sober (M.E. and F. sobre; Lat. sobrium acc. of sobrius = sober, — se = apart + brius = drunk).

T. cool, unruffled, in one's right mind, steady, earnest.

L. abstemious, temperate, moderate, tee-total, reasonable, measured, tempered, sane, rational, self-possessed,* serious, grave, sedate, staid (Dutch), solemn, demure.

Society (M.F. société; Lat. societātem, acc. of societas = fellowship, from socius = a companion).

T. *fellowship*, gathering, body, brotherhood, sisterhood, knot, gang, ring, club, clump, guild, *high life*, upper ten thousand, world, mankind.

L. *intercourse*, conviviality, company, party, faction, set, community, fraternity, clique, circle, coterie, corporation, association, institute, union, league, syndicate (Gk.), confederation, *fashion*, civilisation, humanity, human species, public.

Soft (O.E. soft).

T. *yielding*, flabby, lithe, lissom, smooth, sleek, silken (?), *mellow*, honied, low, whispered, still, mild, *tame*, weak, womanly, childish, silly, green, half-witted.

L. *flaccid*, spongy (Gk.), *supple*, pliant, flexible, plastic (Gk.), *dulcet*, mellifluous, faint, *gentle*, moderate, lenient, temperate, quiet, indulgent, *sensitive*, tender, docile, tractable, *irresolute*, infirm, timid, *credulous*, simple, stupid.

Solace, *v.* comfort, cheer.

Sole, *v.* lonely.

Solemn, *v.* earnest.

Solicit, *v.* ask.

Solicitude, *v.* care.

Solid (F. solide; Lat. solidum, acc. of solidus = firm).

T. *thickset*, hard, stubborn, unyielding, unbending, stony, *steadfast*, fast, steady, rooted, *whole*, *sound*, deep-read, well-grounded, thorough.

L. *dense*, coherent, cohesive, compact, close, serried, substantial, material, concrete, massive, impervious, *rigid*, firm, inflexible, adamantine (Gk.), stable, *entire*, undivided, *profound*.

Solitary, *v.* lonely.

Soothe, *v.* abate.

Sordid, *v.* mean.

Sorrow (M.E. sorwe; O.E. sorge, acc. of sorh, sorg = sorrow).

T. heart-sinking, heaviness, gloom, weariness, sadness, dismals, home-sickness, bitterness, heart-burning, rue, soreness, waters of bitterness, smart, ache, heart-ache,

care, fret, woe, unhappiness, pang, wail, wailing, groan, moan, mourning.

L. dejection, depression, melancholy (Gk.), vapours, despondency, despair, suffering, passion, pain, dolour, vexation, discomfort, visitation, affliction, chagrin, anxiety, concern, grief, distress, misery, tribulation, desolation, anguish, agony (Gk.), torture, torment, regret (Scand.), repining (Gk.), mortification, disappointment, discontent, lamentation.

Gk. hypochondria.

Sound, *v.* whole.

Sour (O.E. sūr).

T. tart, crabbed, peevish, sharp.

L. acid, acrimonious.

Gk. caustic.

Space, *v.* room.

Spare (O.E. sparian, from adj. spaer =spare, frugal).

T. *do without*, let alone, forbear, drop, forego, *give away*, yield.

L. *abstain*, refrain, dispense (with), part (with), waive (Scand.), resign, *afford*, allow, concede, subscribe, *save*, retrench.

Sparkle, *v.* shine.

Speak (M.E. speken; O.E. specan, sprecan).

T. say, utter, breathe, let fall, talk, hold forth, tell, talk, chat, chatter.

L. deliver, pronounce, harangue (Ger.), declaim, recite, discourse, preach, lecture, expatiate, soliloquise, spout, converse, parley.

Special, *v.* particular.

Specious, *v.* false.

Speech (M.F. speche; O.E. spǣce, dat. of spǣc, earlier sprǣc).

T. talk, say, flow of words, tongue.

L. locution, parlance, oration, recitation, delivery, lecture, harangue (Ger.), sermon, address, monologue (Gk.), soliloquy, appeal, invocation, peroration, effusion, oratory, elocution, rhetoric (Gk.), converse, conversation, colloquy, confabulation, language, vernacular, dialect (Gk.), patois, articulation.

Gk. apostrophe, phraseology.

Speed (O.E. spēd).

T. swift*ness*, rush, dash, nimbleness, liveliness, quickness.

L. velocity, celerity, rapidity, expedition, acceleration, despatch, alacrity, promptitude, haste (Teut.), precipitation, impetuosity.

Spend (O.E. spendan, from Lat. dispendere=to spend, — dis = away from + pendere = hang, weigh out).

T. run through, drain, swallow up.

L. expend, disburse (Gk.), invest, pay, purchase, subscribe, waste, exhaust, consume.

Spite (M.E. spyt, spit, short for despit; O.F. despit; Lat. dispectum, acc. of despectus=contempt, from despicere,—de = down + specere = to look).

T. ill-will, hate.

L. malice, malevolence, malignity, resentment, rancour, vindictiveness, despite, pique, grudge.

Splendid, *v.* fine.

Spoil, *v.* rob, harm.

Sport, *v.* play.

Spread (O.E. sprǣdan).

T. widen, swell, grow, stretch, overspread, sow, shed, strew, sprinkle (Dutch), scatter, make known, blazon, blaze abroad.

L. expand, enlarge, extend, increase, dilate, disperse, diverge, radiate, ramify, divaricate, branch, diffuse, disseminate, publish, circulate, propagate, promulgate, rumour, proclaim, herald (Teut.), noise (abroad), advertise.

Spurious, *v.* false.

Squander, *v.* waste.

Stable, *v.* solid.

Stagger, *v.* shake, astonish.

Stay (M.F. estayer=to prop, from subst. estaye=a prop; M.Dutch staeye).

T. *uphold*, bear up, prop, bolster, *put off*, stave off, hinder, keep from, *rest*, abide, tarry, linger, stand, dwell, live.

L. *support*, *obstruct*, postpone, delay, *remain*, pause, wait (Ger.), continue, *frequent*, resort, visit.

Steadfast, *v.* solid.

Steal, *v.* rob.

Stern (M.E. sterne, sturne; O.E. styrne).

T. harsh, hard, grim, unsparing, ruthless.

L. strict, severe, dour, austere, rigid, rigorous, obdurate, inexorable, inflexible, uncompromising, exacting, relentless, Draconian (Gk.), Spartan (Gk.), straitlaced, stringent, exigent, pitiless, merciless, arbitrary, imperative, peremptory, coercive, extortionate.

Stiff (M.E. stif; O.E. stif).

T. unbending, unyielding, stubborn, harsh, stern, starched, stilted, cold, cool.

L. rigid, firm, inflexible, forced, laboured, formal, severe, haughty, prim, ceremonious, pretentious, pedantic (Gk.).

Still, *v.* silent, quiet.

Stimulate, *v.* encourage.

Stir, *v.* raise, wake.

Stop (M.E. stoppen; O.E. stoppian; Lat. stuppāre=to stop up with tow, from stuppa=tow).

T. fill, plug (Dutch), dam, cram, gag, hinder, withhold, stay, forbid, rest, take breath, bide, abide, break off, pull up, hold, have done with, end.

L. close, block (Ger.), bung, obstruct, impede, prohibit, inhibit, proscribe, restrain, desist, cease, discontinue.

Story (M.E. storie; O.F. estoire; Lat. historia; Gk. ἱστορία=information).

T. tale.

L. narrative, history (Gk.), tradition, legend, fiction, novel, romance.

Stout, *v.* strong, fat.

Straight (M.E. streight; O.F. streht, past partic. of streccan=to stretch).

T. upright, even, unbent, unswerving, straightforward, right, true.

L. erect, vertical, perpendicular, rectilinear, direct, undeviating.

Strange (O.F. estrange; Lat. extrāneum, acc. of extrāneus=foreign, from the outside, from extra =outside).

T. *outlandish*, out of keeping, out of the beaten track, unwonted, odd, out of the way, queer (Low Ger.), new-fangled, whimsical, unheard of, wonderful.

L. *extraneous*, alien, foreign, abnormal, *exceptional*, irregular, unusual, peculiar, eccentric, egregious, rare, singular, curious, *extraordinary*, monstrous, surprising, unexpected, mysterious, miraculous, monstrous, stupendous, unexpected, unaccountable, remarkable, *quaint*, nondescript, unconventional, fantastic (Gk.), grotesque, bizarre, comic (Gk.), ridiculous, ludicrous.

Stray, *v.* wander.

Strength (O.E. strengthen).

T. spring, lusthood, sinew, thews, pith, keenness, toughness, stubbornness, might.

L. power, potency, force, puissance, stamina, vigour, energy (Gk.), intensity, tenacity.

Strenuous, *v.* busy, eager.

Strife (O.F. estrif.; Scand. strith).

T. jar, clash, split, breach, high words, wrangling, odds, warfare, outbreak, brawl, wrestle, tussle, scuffle, fray (Teut.), affray (Teut.), fight.

L. discord, disagreement, variance, dissension, difference, division, rupture, disunion, schism (Gk.), feud (Ger.), faction, quarrel, dispute, litigation, broil, riot (Ger.), disturbance, commotion, contention, contest, struggle, controversy, rivalry, competition, conflict, collision.

Gk. polemics.

Strike, *v.* beat.

Strive, *v.* fight.

Strong (O.E. strang, strong).

T. mighty, hard, wiry, well-knit, stalwart, sinewy, stubborn, tough, earnest, heart-felt, fulsome, rank.

L. *vigorous*, forcible, stout (Ger.), robust, sturdy, hardy (Ger.), powerful, potent, puissant, valid, muscular, brawny (Ger.), virile, energetic (Gk.), active, *intense*, vehement, violent, incisive, trenchant, poignant, virulent, stringent, profound, passionate, *pungent*, mordant, acrid, fetid, noisome (Gk.).

Stubborn (M.E. stoburn, stiburn; O.E. stybb=a stump+or, adj. termination, *i.e.*=stump-like, immovable as a stump).

T. deep-rooted, stiff, unbending, unyielding, dogged, wilful, self-willed, wayward, unruly, headstrong.

L. rigid, inflexible, obstinate, tenacious, obdurate, perverse, refractory, recalcitrant, unconquerable, indomitable.

Study (M.E. studie; A.F. estudie; Lat. studium=zeal).

T. *learning*, reading, thought, brain-work, mind, *den*.

L. *erudition*, perusal, inquiry, search, research, quest, pursuit, review, scrutiny, investigation, attention, *consideration*, reflection, speculation, cogitation, lucubration, intention, *sanctum*.

Stupid (F. stupide; Lat. stupidus, from stupēre=to be amazed).

T. *witless*, brainless, blundering, dull, thick-headed, addle-pated, silly, short-sighted, wrong-headed, purblind,* *slow*, flat, humdrum, tiresome, wearisome, dry.

L. *unintelligent*, unintellectual, unreasonable, fatuous, imbecile, bovine, foolish, senseless, inept, insensate, credulous, simple, infatuated, fanatical, impracticable, *prosaic*, uninteresting, arid, tedious.

Sturdy, *v.* strong.

Subdue, *v.* win, defeat.

Sublime, *v.* high, great.

Submit, *v.* yield.

Subsist, *v.* live.

Substance, *v.* matter.

Subterfuge, *n.* trick.
Subtle, *v.* clever.
Succeed (F. succéder; Lat. succēdere =to follow after,—sub=near, under +cēdere=to go, come).
T. *follow*, come after, *win the day*, thrive.
L. *ensue*, *gain* (Teut.), secure (a point), carry (a point), manage (to), contrive (to), effect, accomplish, attain, prosper, triumph, surmount difficulty.
Success, *v.* welfare.
Succour, *v.* help.
Sudden, suddenly (M.E. sodain; O.F. sodain, sudain; Lat. subitānus, for subitaneus, from subitus= sudden, lit. that which has come secretly, from subīre=to come secretly, sub=under, secret+īre= to go).
T. unawares, without warning, unforeseen, unlooked for, at a stroke, at sight, in the twinkling of an eye, startling.
L. unexpected, instantaneous, instant, abrupt, in a moment, extempore, at short notice, incontinently.
Suffer (M.E. suffren, soffren; O.F. soffrir, from Lat. sufferre=to undergo, endure,—sub = under + ferre=to bear).
T. *let*, bear with, feel, abide, go through with, stand, put up with, brook, feel, undergo, *ache*, smart, *be ill*, ail, sicken.
L. *permit*, allow, tolerate, endure, experience, resign (oneself to), *labour* (under), wince, pine (Gk.), languish, complain (of).
Suggest, *v.* hint.
Suit, *v.* fit.
Sullen, *v.* sad.
Summary, *v.* short.
Summon, *v.* call.
Sunder, *v.* separate.
Sundry, *v.* many.
Superb, *v.* proud, fine.
Supine, *v.* idle.
Supplicate, *v.* ask.
Supply, *v.* give.
Support, *v.* help.
Suppose, *v.* think.
Sure (O.F. seür; Lat. sēcūrus=lit. free from care,—sē=apart from+ cūra=care).
T. steady, bound.
L. *safe*, secure, certain, unqualified, definite, clear, decisive, inevitable, infallible, indubitable, indisputable, *confident*, positive, satisfied, convinced, absolute, firm, solid, unerring.
Surmise, *v.* guess.
Surpass, *v.* pass.
Surprise, *v.* astonish.
Surprise (subst.), *v.* wonder.
Surrender, *v.* give.
Suspense, *v.* doubt.
Suspicion, *v.* doubt.
Sympathy (Gk. συμπάθεια=fellow-feeling,— συν = with + παθεῖν = to suffer).
T. fellow-feeling, good-will, brotherly love, kindliness, friendliness, friendship.
L. pity, compassion, commiseration, condolence, consolation, tenderness, humanity, charity, affection, concord, harmony (Gk.), union, unity, community.

T

Tact (L. tactus=touch, whence delicacy).
T. feeling, mother wit, understanding, skill.
L. touch, discrimination, discernment, judgment, sagacity, acuteness, finesse, acumen, dexterity, adroitness, address.
Tactics (Gk. τακτικά, neut. plur.= tactics, from adj. τακτικός=fit for arranging, from τάσσειν=to arrange).
L. art of war, strategy (Gk.), stratagem (Gk.), generalship, evolutions, battle array, statesmanship, policy (Gk.).
Take (M.E. taken; O.E. tacan, Scand. taka).
T. *lay hold of*, pluck, clap hands on, lay hands on, snatch, fasten upon, grip, grab, clutch, *tear away*, wrench away, wrest away, steal, *help oneself to*, eat, *believe*, understand, think.
L. *catch*, pocket (Scand.), appropriate, assume, possess (oneself of), deprive (of), abstract, abduct, ravish, seize, capture, apprehend, arrest, *deduct*, subtract, *receive*, accept, acquire, *suppose*, opine, consider.
Tale, *v.* story.
Talent, *v.* ability.
Talk (verb), *v.* below, and say, speak.
Talk (subst.) (connected O.E. talu= tale, talian=to give an account, the k denoting repeated action).
T. *chat*, chatter, gossip, tattle, cackle, prattle, *hearsay*.
L. converse, conversation, colloquy, intercourse, discourse, confabulation, conference, parley, interview, debate, report, rumour, scandal (Gk.), topic (Gk.).
Talkative, *v.* garrulous, and above.
Tall, *v.* high.
Tame (M.E. tame; O.E. tam).
T. mild, slow, slack, sluggish, lifeless, dull, poor, dry, half-hearted.
L. *domestic*, domesticated, *inert*, inactive, unenterprising, unambitious, feeble, languid, meagre.
Tardy, *v.* late.
Tarry, *v.* wait.
Tart, *v.* sour, rude.
Task, *v.* work.
Taste (subst. from M.E. verb tasten =to taste, orig. to feel; O.F. taster=to feel; Lat. taxitāre (not found), from taxāre=to feel, itself a frequentative form of tangere= to touch).
T. tang (Dutch), smack.
L. savour, flavour, experience, delicacy, refinement, elegance, grace, tact, polish.
Taunt, *v.* worry.
Teach (M.E. techen; O.E. tǣcan).
T. enlighten, sow the seeds of, sharpen the wits, hold forth, bring up, ground, drill (Dutch), breed, rear, take in hand, break in, tame.
L. instruct, edify, school (Gk.), tutor, prime, inculcate, inoculate, infuse, instil, implant, imbue, expound, explain, interpret, lecture, preach, discourse, moralise, train, discipline, educate, nurture, form, prepare, exercise, habituate, familiarise, initiate, inure, direct, guide (Teut.).
Tear (M.E. teren; O.E. teran).
T. *sunder*, snip, rend, slit, split, break, snap, rip, *rant* (Dutch), bluster, *rush*, run, dash, hurry.
L. *divide*, sever, *rave*, fume, *hasten* (Teut.), post.
Tease, *v.* worry.
Tedious, *v.* slow, dull.
Tell (O.E. tellan = to count, tell, connected with talu = number, tale).
T. *run over*, score, *speak*, utter, breathe, blurt out, let fall, hold forth, say, set forth, unfold (a tale), *enlighten*, make known, have one to know, give one to understand, have weight, speak for itself, bear witness, take hold on, hit the mark.
L. *number*, count, enumerate, recapitulate, *recite*, rehearse, describe, narrate, relate, recount, expatiate, *inform*, acquaint, impart, communicate, apprise, advise, express, intimate, notify, specify, announce, report, disclose, divulge, reveal, *command*, order, direct, *certify*, attest, depone, *influence*, impress, *succeed*.
Temper (subst. from M.E. verb tempren; O.E. temprian; Lat. temperāre=to regulate, connected with tempus=time); *v.* also nature.
T. hardness, spring, workmanship, mood, frame, plight, cast of mind, bent, soul, heart, tartness, peevishness.
L. rigidity, resilience, disposition, nature, constitution, humour, spirit, character (Gk.), temperament, qualities, propensity, proclivity, bias, mettle (Gk.), grain, irascibility, petulance, acerbity, irritability, excitability.
Gk. idiosyncrasy.
Temperate, *v.* sober.
Temporal, *v.* short.
Temporary, *v.* short.
Tempt (O.F. tempter; Lat. temptāre, tentāre=to try the strength of, frequentative of tendere = to stretch); *v.* also try.
T. wheedle, coax, whet, lead astray.
L. try, essay, experiment (on), bribe, tamper (with), entice, seduce, allure (Ger.), lure (Ger.), inveigle, suborn.
Tenacious, *v.* obstinate, stubborn.
Tendency (Lat. tendentia (not found), from tendent-, stem of pres. partic. of tendere=to stretch).
T. bent, leaning, trend, drift, meaning.
L. proneness, propensity, proclivity, turn, bias, inclination, predisposition, liability, aim, import, purport.
Tender, *v.* kind.
Tenderness, *v.* love.
Term, *v.* call, name.
Terrible (F. terrible; Lat. terribilis, from terrēre=to frighten).
T. fearful, frightful, dreadful, awful, ghastly, shocking.
L. horrible, alarming, formidable, redoubtable, direful, fell, horrific, tremendous, terrific, portentous, ominous.
Terrify, *v.* frighten.
Terror, *v.* fear.
Test, *v.* try.
Thankful, *v.* grateful.
Thick (M.E thikke; O.E. thicce).
T. *thickset*, broad, wide, *teeming*, crowded, studded, swarming, thronging, *half-melted*, muddy, curdled, clotted, *dim*, cloudy, hazy, misty, foggy, smoky, murky, dirty, filthy, *friendly*.
L. *dense*, solid, cohesive, coherent, compact, close, serried, impenetrable, concrete, massive, *numerous*, profuse, multitudinous, populous, peopled, *glutinous*, viscous, opaque, turbid, *intimate*, *incoherent*, confused.

Thin (M.E. thinne; O.E. thynne).
T. *slight* (Ger.), flimsy, light, scanty, spare, stinted, starved, narrow, slim (Dutch), lean, lank, gaunt, skinny, raw-boned, worn, *few*.
L. *fine*, tenuous, rare, subtile, scarce, *meagre*, poor, famished, contracted, constricted, delicate, slender (Ger.), emaciated, attenuated.

Think (M.E. thenken; O.E. thencan).
T. brood, con over, weigh, bethink oneself, set one's wits to work, take into one's head, believe, deem, trow, ween, hold, dream.
L. reflect, cogitate, excogitate, consider, deliberate, speculate, contemplate, meditate, ponder, muse, ruminate, study, digest, perpend, commune, revolve, opine, conceive, fancy (Gk.), apprehend, suppose, presume, assume, surmise, imagine.

Thought (M.E. thoght; O.E. thoht, gethoht=lit. *something thought of*).
T. head-work, brain-work, thoughtfulness, wisdom, saying, saw.
L. idea (Gk.), notion, conception, image, perception, impression, apprehension, sentiment, reflection, consideration, abstraction, conceit, fancy (Gk.), observation, cogitation, meditation, study, reverie, lucubration, speculation, deliberation, pondering application, contemplation, self-communing, intelligence, intellect, imagination, opinion, supposition, surmise.

Thrash, *v.* beat, punish.

Threaten (verb formed from M.E. subst. thret; O.E. thrēat=orig. trouble, hence pressure, menace, connected, with O.E. verb thrēotan =to afflict).
T. *bully* (Ger.), cow, browbeat, bluster, *draw near*, hang over, loom, lour, stare one in the face.
L. menace, fulminate, intimidate, terrorise, daunt, approach, impend.

Thrift (M.E. thrift; Scand. thrift, connected with the verb thrive).
T. good trade, care, husbandry, stint.
L. success, gain (Teut.), economy (Gk.), frugality, parsimony, penury.

Thrill, *v.* move, pain.

Thrive (M.E. thriven; Scand. thrifa= lit. to clutch for oneself, hence *to* gain, prosper).
T. go smoothly, rise, work one's way up, bloom, grow fat.
L. prosper, flourish, succeed.

Throb, *v.* beat.

Throe, *v.* pain.

Throng, *v.* fill, company.

Throw (M.E. throwen; O.E. thrawan =to twist, whirl).
T. *throw*, fling, cast, hurl, whirl, heave, let fly, drive, sling, shoot, send forth, jerk, hurtle, *squander*, *orego*, give up, leave
L. *propel*, project, dart (Gk.), launch, discharge, *waste*, fritter, *relinquish*.

Thrust, *v.* push.

Thwart, *v.* disappoint, beat, defeat.

Tidy (M.E. tidy=orig. seasonable, from tid or tide=time; O.E. tid).
T. trim, ship-shape, clean, dapper (Dutch), well-groomed, smart.
L. orderly, regular, neat, methodical (Gk.), spruce (Ger.).

Tight, *v.* fast.

Time (O.E. tima).
T. span, spell, while, year, month, week, day, night, twinkling, trice, flash, lifetime.
L. *duration*, period (Gk.), term, space, season, stage, interval, interlude, date, era, epoch (Gk.), generation, hour (Gk.), minute, second, instant, moment, *leisure*, respite.

Timely (adj. from above).
T. *well-timed*, welcome, lucky, happy, *early*.
L. seasonable, opportune, providential, *favourable*, *fortunate*, propitious, auspicious.

Timid, *v.* under coward.

Tired, *v.* weary.

Tiresome, *v.* dull.

Toil, *v.* work.

Tolerate, *v.* allow, bear, suffer.

Tongue, *v.* speech.

Torment, *v.* worry.

Torpid, *v.* slow, dull.

Total, *v.* all.

Touch (F. toucher, connected with Low Ger. tukken=to drag quickly or hastily, to twitch).
T. *feel*, handle, finger, thumb, *graze*, meet, *bear upon*, *strike*, stir, wake, *soften*, melt.
L. *manipulate*, *join*, adjoin, come into contact, coincide, *relate* (*to*), concern, regard, affect, pertain (to), appertain (to), *allude* (*to*), glance (at), refer, discuss, discourse, treat, indicate, *move*, excite, impress, interest, animate, inspire, infect, *propitiate*, disarm.

Touching, *v.* sad.

Tough (M.E. tough; O.E. tōh, lit. clinging together).
T. thick, stringy, gristly, leathery, stubborn, strong, hard, irksome.
L. cohesive, compact, dense, firm, solid, difficult, arduous.

Trace, *v.* draw, follow.

Trade (orig. meant a "path," hence beaten track, routine, business, connected with M.E. trede = a step, from O.E. tredan=to tread, step).
T. *business*, calling, *dealing*, buying and selling
L. *occupation*, employment, vocation, industry, *commerce*, mercature, traffic, bargain, custom.

Trader (subst. from above).
T. tradesman, shop-keeper, dealer, salesman, chapman, hawker (Ger.), huckster (Ger.), pedlar, sutler (Dutch).
L. merchant, retailer, vendor, broker, costermonger.

Tradition (Lat. trāditionem, acc. of trāditio=lit. a handing down, from trāditus, past partic. of trādere=to deliver,—trans=across +dare=to give).
T. (unwritten) law, past, tale.
L. *prescription*, custom, code, principle, precept, *history*, story, legend.

Train, *v.* teach.

Traitor, *v.* under treacherous.

Trammel, *v.* hinder.

Tranquil, *v.* quiet.

Transact, *v.* do.

Transaction, *v.* business.

Transcend, *v.* pass.

Transfer, *v.* pass.

Transform, *v* change.

Transgress, *v.* offend.

Transgression, *v.* sin.

Transient, *v.* short.

Transparent, *v.* clear.

Travel, *v.* go, wander.

Treacherous (adj. from treachery, *v.* below).
T. untrue, untrustworthy, forsworn.
L. *perfidious*, faithless, unfaithful, disloyal, traitorous, perjured, deceitful, *deceptive*, delusive, illusive, insidious, unsafe, precarious.

Treachery (M.E. trecherie, tricherie; O.F. trecherie, from O.F. trechier, trichier = to cheat, trick; Lat. triccāre, tricāri = to make difficulties, from tricae=difficulties, hindrances).
T. foul play, knavery.
L. perfidy, infidelity, faithlessness, betrayal, treason, perjury, rascality, venality, dishonesty, fraud, deceit.

Treat, *v.* use.

Tremble, *v.* shake.

Tremendous, *v.* big, important.

Trick (F. trique=trick; Lat. trica= difficulty, hindrance).
T. *wile*, knavery, swindle (Ger.), trap, snare, sleight (of hand), shift, *knack*, gift, *way*.
L. *deception*, fraud, imposition, trickery, guile (Teut.), juggling, collusion, feint, chicanery (Persian), decoy (Dutch), duplicity, *artifice*, device, contrivance, stratagem (Gk.), manœuvre, ruse, subterfuge, expedient, *facility*, dexterity, *habit*, practice, peculiarity.

Trick, *v.* deceive.

Trouble (verb), *v.* worry, disturb.

Trouble (subst.), *v.* care, sorrow.

Truant, *v.* absent.

Truce, *v.* peace.

True (M.E. trewe: O.E. trēowe, trȳwe = orig. that which is believed).
T. *truthful*, straightforward, trustworthy, right, sound, sterling, upright.
L. *real*, actual, positive, *very*, veritable, veracious, sincere, candid, frank (Teut.), pure, guileless, *certain*, exact, accurate, precise, *faithful*, honest, honourable, constant, loyal, staunch, *strict*, catholic (Gk.).
Gk. orthodox.

Trust (M.E. trust; Scand. traust= protection).
T. *belief*, troth, hope, loan.
L. *credence*, assurance, faith, confidence, reliance, dependence, affiance, security, *honour*, dignity, responsibility, *charge*, *credit*.

Truth (subst. from true); *v.* also under true.
T. truthfulness.
L. fact, reality, veracity, fidelity, sincerity, faith, honesty, constancy.

Try (M.E. trien=to pick out; O.F. trier=to cull, sift; Lat. tritare= to pound small, from tritus, past partic. of terere=to rub).
T. *sift*, thresh out, beat about, strive, make a push, do one's best, grope, fumble (Dutch), feel, *doom*.
L. *sound*, probe, test, experiment, essay, assay, rehearse, submit to the proof, tempt, prove, verify, use, employ, practise, *endeavour*, attempt, *judge*.

Tug, *v.* pull, draw.

Tumble, *v.* fall.

Turbulent, *v.* violent.

Turn (M.E. turnen; O.E. turnian, tyrnan; Lat. tornāre=to turn in

a lathe from tornus=lathe; Gk). τόρνος=an instrument with which to draw circles, from τορός=piercing.

T. *spin*, wind, wheel, twist, twirl, writhe, *bend*, blunt, dull, take off the edge, curl, *swerve*, bear off, tack, *cut*, hew, shape, carve, *warp*, draw aside, *sour*.

L. *circulate*, meander (Gk.), rotate, revolve, gyrate (Gk.), move round, *curve*, deflect, round, divert, deviate, *form*, fashion, *change*, transform, transmute, transfigure.

U

Ugly (M.E. ugly, uglike; Scand. uggligr = fearful,—ugg-r = fear + -ligr, adj. termination; O.E. -lic= like, Mod. E. -ly).

T. homely, ill-made, shapeless, mis-shapen, uncouth, rugged, rough, forbidding, unseemly, unsightly, ungainly, unlovely, ill-looking, frightful, ghastly, grisly, grim, foul, filthy, loathsome, nasty, bad, stormy, threatening.

L. plain, inartistic, graceless, squalid, sordid, repulsive, repellent, hideous, odious, horrid, horrible, sinistér, dangerous, unpleasant, unprepossessing, deformed, disfigured, mutilated, distorted, ill-favoured,* hard-featured.*

Umbrage, *v.* anger.

Umpire, *v.* judge.

Unabashed, *v.* bold.

Unable (un=not+able; O.F. hable; Lat. habilis=skilful).

T. unfit, weak, unwilling.

L. incapable, incompetent, impotent, powerless, unequal, disabled, indisposed (to), averse, disinclined, insufficient, inadequate.

Unaccompanied, *v.* lonely.

Unaccustomed (un=not+accustom; O.F. accustumer, Lat. ad+custume=custom, from Lat. consuetudinem, acc. of consuetudo=custom).

T. unwonted, unskilful.

L. unusual, uncommon, singular, unused, untrained, unfamiliar, ignorant, unacquainted.

Unadorned, *v.* simple.

Unaffected, *v.* frank, true.

Unanimous (formed from Lat. ūnanimus=of one mind,—unus=one +animus=mind).

T. of one mind, of the same mind.

L. united, agreed, harmonious (Gk.), carried by acclamation, unchallenged, unopposed, nem. con. (nemine contradicente = no one contradicting).

Unassuming, *v.* humble.

Unbounded, *v.* absolute.

Uncertain (un=not+certānus, from certus=sure, connected with cernere=to discriminate).

T. *unsettled*, wavering, *flickering*, fitful, *slippery*.

L. undecided, undetermined, doubtful, dubious, indeterminate, vague, obscure, indefinite, ambiguous, equivocal, oracular, capricious, desultory, precarious.

Uncommon, *v.* rare.

Unconcerned, *v.* calm, indifferent.

Uncouth, *v.* odd.

Uncover, *v.* show.

Undaunted, *v.* bold.

Undergo, *v.* bear, suffer.

Understand (O.E. understandan=lit. to stand under or amid).

T. take in, grasp, follow, learn, gather, hear, fathom.

L. comprehend, catch, collect, master, conceive, apprehend, realise, appreciate, recognise, discern, perceive.

Understanding, *v.* mind, intellect.

Undertake (M.E. undertaken; O.E. under+Scand. taka=to take).

T. *take upon one's shoulders*, take up, take in hand, tackle, set about, *bind oneself to*, swear, give one's word, plight one's word.

L. *engage*, embark, launch (into), volunteer, institute, *attempt*, try, assay, endeavour, *promise*, contract, pledge (oneself), guarantee (Teut.), covenant.

Undiminished (un = not + diminish, dis=apart+M.E. menusen, F. menuiser; Lat. minūtiāre=to lessen, from minūtus=small, connected with minor=less).

T. unwearied.

L. *unabated*, unreduced, unaltered, unchanged, unimpaired, undeviating, *indivisible*, indissoluble, *indefatigable*.

Undisguised, *v.* clear, open.

Undismayed, *v.* bold.

Undisturbed, *v.* quiet.

Undo (un=not+do; M.E. doon; O.E. dōn).

T. unmake, do away with, make away with, loose, unloose, untie, unbind, set free, disentangle, unravel (Dutch), unweave, untwist.

L. reverse, destroy, subvert, neutralise, nullify, unchain, liberate.

Undone (from undo, *v.* above).

T. lost, fallen, broken, struck down, stranded.

L. ruined, destroyed.

Undress (un = not + dress; O.F. dresser, drescer; Lat. directiāre= to set up, from directus, past partic. of dirigere=to direct).

T. strip, bare, take off, cast off, doff.

L. divest, uncover, disrobe.

Undue (un=not+due; M.E. dew, dewe; O.F. deu, deue, past partic. of devoir=to owe; Lat. debēre).

T. unlawful, unearned, unmeet, unbecoming, would-be.

L. unconstitutional, illicit, unauthorised, unwarrantable, unjustified, unentitled, undeserved.

Undutiful (un = not + duty; M.E. duetee; A.F. dueté from deu, du, past partic. of devoir (*v.* above)+ adj. termination -ful).

T. lawless.

L. disobedient, unruly, insubordinate, refractory, unfilial.

Uneasy, *v.* anxious.

Unendurable, *v.* intolerable.

Unequivocal, *v.* frank.

Unerring, *v.* sure.

Unfair (un=not+M.E. fayer; O.E. fæger).

T. wrong, wrongful, one-sided, untruthful.

L. unjust, unequal, partial, unwarrantable (Teut.), unjustifiable, coloured, biassed, garbled (Arab.), false, disingenuous, insincere.

Unfaithful, *v.* false.

Unfeeling, *v.* indifferent, cruel.

Unfeigned, *v.* real, true.

Unfit, *v.* unable.

Unhappy, *v.* sad, unlucky, wretched.

Unimportant, *v.* little.

Union (F. union; Lat. acc. ūnionem =oneness, connected with ūnus= one).

T. *oneness*, friendship, good understanding, *blending*, meeting, *body*, guild, *wedding*.

L. *accord*, concord, harmony (Gk.), agreement, unity, unanimity, concurrence, *co-operation*, consent, concert, conformity, combination, *junction*, amalgamation, incorporation, fusion, compound, amalgam, confluence, *corporation*, society, association, league, alliance, syndicate (Gk.), coalition, federation, confederation, *marriage*.

Unite, *v.* join.

Unity, *v.* union, peace.

Universal, *v.* all.

Unjust, *v.* unfair.

Unlike, *v.* different.

Unlimited, *v.* absolute.

Unlucky (un=not+lucky, adj. from M.E. lukke, Dutch luk=good fortune, M.H.G. (ge)-lücke, glück).

T. unblest, unhappy, luckless, hapless, in evil plight, ill-starred, untoward, ill-timed, untimely, harmful.

L. unprosperous, unfortunate, ill-fated,* ill-omened,* adverse, calamitous, disastrous, unseasonable, inopportune, inauspicious, unpropitious, unfavourable, sinister.

Unmanly, *v.* weak.

Unmindful, *v.* careless.

Unmistakable, *v.* clear.

Unmixed, *v.* pure.

Unmourned, *v.* unwept.

Unmoved, *v.* hard, indifferent.

Unmusical (un=not+musical, adj. from music, *q.v.*).

T. harsh, rough, gruff, shrill, cracked.

L. discordant, tuneless, inharmonious (Gk.).

Unprincipled, *v.* wicked.

Unreal, *v.* false.

Unreasonable, *v.* foolish, impossible.

Unreserved, *v.* frank.

Unrest (un=not+rest, *q.v.*).

T. restlessness, stir, flutter.

L. fluctuation, disquiet, uneasiness, commotion, turmoil, tumult, discontent, restiveness, turbulence.

Unrighteous, *v.* bad, wicked.

Unruffled, *v.* calm.

Unruly, *v.* violent.

Unsafe (un=not+M.E. and O.F. sauf, Lat. salvum, acc. of salvus =safe).

T. untrustworthy, unshielded, slippery, unsteady, shaky, tottering, threatening.

L. dangerous, perilous, insecure, defenceless, precarious, critical (Gk.), uncertain, unstable.

Unscrupulous, *v.* dishonest, bad.

Unshaken, *v.* firm.

Untrue, *v.* false.

Untruth, *v.* lie.

Unwilling, *v.* loth.

Unworthy, *v.* mean.

Upbraid, *v.* abuse.

Upright, *v.* good, honest.

Uproar, *v.* noise.

Urbane, *v.* polite.

Use (subst. M.E. use, us; O.F. us; Lat. acc. usum, from uti=to use).

T. *stead*, help, *good*, *wear and tear*, *wont*, way.

L. *employment*, exercise, application, *usefulness*, utility, efficacy, service, avail, *value*, *usage*, habit, custom, practice.

Use (verb from above).
T. *work*, wield, bring to bear upon, *swallow up*, *wear away*, *be wont*.
L. *employ*, exert, ply, exercise, practise, avail (oneself of), profit (by), resort (to), *spend*, expend, consume, exhaust, waste, (be) *accustomed*.

Useful (adj. from above).
T. good for, ready, handy.
L. *serviceable*, conducive, advantageous, beneficial, profitable, valuable, efficacious, effective, applicable, *commodious*, adaptable, accommodating, *subservient*, instrumental, adapted.

Useless (adj. from use).
T. bootless, ne'er do weel, idle.
L. futile, vain, unavailing, ineffectual, abortive, superfluous fruitless, unprofitable, unserviceable, waste.

Usual, *v.* common.

Usurp, *v.* take, rob.

Utility, *v.* use.

Utter, *v.* say, speak, tell.

V

Vacant, *v.* stupid.

Vacate, *v.* leave.

Vacillate, *v.* doubt.

Vagary, *v.* caprice.

Vagrant, *v.* under wander.

Vague (F. vague; Lat. vagus = wandering).
T. dim, hidden, dark, wide, loose.
L. *uncertain*, indeterminate, indefinite, ambiguous, equivocal, oracular, confused, unintelligible, doubtful, dubious, obscure, latent, *intuitive*, instinctive, impulsive.

Vain, *v.* empty, useless, proud.

Valiant, *v.* bold.

Valid, *v.* good, sound, just, strong.

Value, *v.* worth.

Vanish (M.E. vanissen, evanisshen; O.F. esvanir; Late Lat. exvānire, —ex = away + vānus = empty).
T. melt away, wane, die out, flit.
L. disappear, dissolve, fade, pass, evaporate.

Vanity (F. vanité; Lat. vānitātem, acc. of vānitās = emptiness, from vānus = empty).
T. *worthlessness*, *self-love*, smugness (Ger.).
L. emptiness, inanity, futility, triviality, supererogation, conceit, complacency, airs, pretension, ostentation, assurance.

Vanquish, *v.* beat.

Vapid, *v.* dull.

Variance, *v.* strife, quarrel.

Variety, *v.* change.

Various, *v.* different.

Vary, *v.* change.

Vast, *v.* big, great.

Vehement, *v.* violent.

Venal, *v.* dishonest.

Venerable, *v.* old.

Vengeance (F. subst. vengeance, from venger; Lat. vindicāre, connected with vindex = claimant).
T. ruthlessness.
L. revenge, vengeance, avengement, vendetta, retaliation, reprisal, retribution, rancour, vindictiveness, implacability, malevolence.

Veracity, *v.* truth.

Vernacular, *v.* speech.

Versatile, *v.* clever.

Vex, *v.* worry.

Vexation, *v.* care, pain.

Vice (F. vice; Lat. vitium = a fault).
T. shortcoming, weakness, sin, wrong-doing, evil-doing, wickedness.
L. fault, blemish, imperfection, defect, failing, foible, frailty, infirmity, obliquity, impropriety, immorality, indecorum, iniquity, viciousness, depravity, profligacy, pollution.

Vicious (adj. from above); *v.* also bad.
T. sinful, sinning, wicked, unrighteous, wrong, naughty, lawless, foul, shameful, wanton, lustful.
L. iniquitous, immoral, incorrect, indecorous, improper, disorderly, dissolute, profligate, disreputable, discreditable, scandalous (Gk.), incorrigible, reprobate, reprehensible, impure, immodest, concupiscent, lewd, lascivious, libidinous, licentious, debauched (Teut.), dissipated.

Victory (Lat. victoria, from victus, past partic. of vincere = to conquer).
L. conquest, defeat, triumph, subjugation, mastery, ascendancy, advantage, success, checkmate (Arab.).

View, *v.* see, look.

Vigilant, *v.* careful.

Vigorous, *v.* strong.

Vigour, *v.* strength, power.

Vile, *v.* bad, mean.

Villain (M.E. and A.F. vilein, Late Lat. villānus = orig. a farm-servant, hence serf, knave, from villa = a country house).
T. evil-doer, wrong-doer, sinner, scoundrel, knave, wretch, rake.
L. rascal, caitiff, miscreant, monster, scamp, reprobate, ruffian (Teut.), culprit, criminal, malefactor, delinquent, rogue (Celt.).

Violate, *v.* break.

Violent (F. violent; Lat. violentus = forcible, connected with vis = force).
T. rough, bluff (Dutch), blustering, uproarious (Dutch), fiery, hot, unbridled, unquelled, headstrong, wild, hot-headed, stormy.
L. vehement, impetuous, forcible, rampant, turbulent, disorderly, troublous, riotous, tumultuous, clamorous, obstreperous, boisterous, outrageous, furious, infuriate, frantic (Gk.), hysterical (Gk.), savage, fierce, ferocious, unruly, incontrollable, ungovernable, irrepressible, demonstrative, impulsive, passionate, volcanic.

Virile, *v.* strong.

Virtue (M.E. vertu; F. vertu; Lat. virtūtem, acc. of virtūs = virtue, valour, manly excellence, connected with vir = a man).
T. *goodness*, worth, uprightness, *manliness*, manhood, *gift*.
L. *morality*, rectitude, integrity, probity, honesty, merit, desert, excellence, self-control,* self-denial,* *purity*, chastity, continence, *valour*, courage, bravery, fortitude, hardihood* (Teut.), firmness, stability, *power*, property, quality, attribute, endowment.

Visible, *v.* clear.

Vivacious, *v.* lively.

Vivacity, *v.* life.

Vivid, *v.* lively, clear.

Voluntary, *v.* willing.

Voracious, *v.* greedy.

Vote, *v.* choose.

Vulgar (F. vulgaire; Lat. vulgāris = belonging to the rabble, from vulgus = crowd, rabble).
T. low, low-born, dung-hill, unseemly, ill-bred, underbred, unladylike, snobbish.
L. common, plebeian, proletarian, vernacular, coarse, ribald (Teut.), gross, indecorous, indecent, ill-mannered, ungentlemanly,* unrefined, ignoble.

W

Wail, *v.* mourn.

Wait (O.F. waiter, gaiter, from subst. waite = a watchman, O.H.G. wahta = orig. a watch, keeping awake, connected with Mod. E. wake, M.H.G. wachen = to watch).
T. do nothing, hold, fold one's arms, stand aloof, bide one's time, take time, tide over, *lie by*, tarry, stay, linger, loiter (Dutch), kick one's heels, await, watch.
L. dance attendance, expect, stop.

Wake (M.E. waken; O.E. wacan).
T. rise, rouse oneself, spring up, awaken, rouse, call forth, stir, kindle, arouse.
L. excite, animate, inspire, provoke, stimulate.

Walk (M.E. walken; O.E. wealcan = orig. to roll oneself about, hence to wander).
T. rove (Dutch), wander, ramble, step, tread, plod, tramp, stalk, stride, strut, straddle, stump, toddle, prowl (Ger.).
L. roam, range (Teut.), patrol, pace, traverse, scour, perambulate, stroll (Teut.), saunter, march, promenade, trudge (Teut.) (?).

Wan, *v.* pale.

Wander (O.E. wandrian, frequentative of "to wend").
T. *ramble*, rove (Dutch), *straggle*, wind, twist, drift, *drivel*, dote.
L. *roam*, range (Teut.), scour, *stray*, diverge, digress, deviate glance (off), veer, *err*, *migrate*, *vacillate*.

Want (M.E. want, orig. an adj. = deficient; Scand. vant, neut. of vanr = lacking).
T. *shortness*, shortcoming, falling short, *stint*, scantiness, dearth, need, lack, starvation, *wish*, longing, yearning, hankering, thirst, hunger, greed.
L. *failure*, imperfection, deficiency, insufficiency, paucity, scarcity, *poverty*, inanition, famine, poorness, depletion, indigence, penury, destitution, distress, privation, straits, *necessity*, requirement, *desire*, aspiration, ambition, eagerness, appetite.
Gk. anæmia.

Want (verb from above).
T. fall short of, need, lack, starve, miss, wish, long, yearn, hunger, thirst, crave, lust, hanker after.
L. fail, (be) insufficient, require, demand, desire, pine (for) (Gk.), languish (after).

Wanton (M.E. wantoun, wantowen, wan = wanting; O.E. wan, won + towen; O.E. togen = educated, past partic. of towen; O.E. tēohan, tēon = to draw, lead, hence educate).
T. *unbridled*, wayward, giddy, thoughtless, heedless, reckless, needless, playful, *light*, loose, lustful.
L. *uncurbed*, capricious, waste-

fūi (Teut.), volatile, frivolous, sportive, inconsiderate, desperate, *impure*, immodest, indecent, obscene, concupiscent, prurient, lewd (Gk.), lascivious, lecherous (Ger.), libidinous, voluptuous, licentious, debauched (Teut.), dissolute, profligate, depraved, incontinent, dissipated.

War, *v.* strife.

Ward, *v.* keep.

Warlike (adj. from war; M.E. werre; O.E. war; O.F. werre (now guerre); O.H.G. werra = broil, strife, from werran = to confuse + O.E. adj. termin. -lic = like).

T. sword in hand.

L. bellicose, belligerent, militant, military, martial, contentious, combative, in battle array.

Warm (O.E. wearm); *v.* also hot.

T. *hot*, mild, lukewarm, aglow, sunny, sultry, heavy, *quick*, lively, smart, sharp, warm-hearted, hearty, heart-felt, glowing, *flushed*, stung (to the quick), wrought up, angry, wroth, wrathful, burning, sore, *fiery*, fretful, peevish, ishrewish.

L. *genial*, tepid, oppressive, *ardent*, fervent, fervid, eager, *cordial*, sincere, zealous (Gk.), enthusiastic (Gk.), excited, boiling,* irate, indignant, hurt, furious, *irascible*, irritable, hasty (Teut.), testy, peppery, choleric (Gk.), passionate.

Warn (O.E. wearnian, warenian = orig. to take heed, then to warn).

T. hold back, throw cold water on, threaten.

L. advise, caution, admonish, dissuade, expostulate, remonstrate, deprecate, menace.

Warp, *v.* change.

Wary, *v.* careful.

Waste (verb from M.E. adj. wast; O.F. wast = wasted; M.H.G. waste, subst. = a waste; Lat. adj. vastus = waste, whence vastāre = to devastate).

T. plunder (Ger.), over-run, blight, fling to the winds, wear away, gnaw at, eat away, squander, spill, lavish, sow broadcast, run through, throw away, lose, let slip, weaken, harm, mar, shrink, droop, ebb.

L. *despoil*, ravage, pillage, maraud, devastate, desolate, destroy, sap, undermine* (Celt.), consume, corrode, *injure*, impair, damage, spoil, hurt, misuse, abuse, *dissipate*, exhaust, fritter (away), *pine* (Gk.), fail.

Watch, *v.* look, see, keep.

Waver, *v.* doubt.

Weak (adj. formed from M.E. wēken; O.E. wīecan = to weaken, from O.E. wāc = weak).

T. *weakly*, unstrung, soft, womanly, drooping, lame, tottering, sickly, spent, rotten, worn, flimsy, *half-hearted*, unsteady, fickle, *loose*, *watery*, *mawkish*, silly, fond, melting, slack.

L. *feeble*, impotent, debilitated, powerless, sapless, flaccid, languid, infirm, poor, effete, defenceless, *irresolute*, vacillating, timid, pusillanimous, *illogical* (Gk.), untenable, incorrect, inconclusive, fallacious, inconsistent, *lax*, remiss, *erring*, frail.

Wealth (M.E. welthe, formed from M.E. wele; O.E. wela = weal, prosperity).

T. income, livelihood.

L. riches (Ger.), fortune, opulence, affluence, competence, independence, property, capital, lucre, pelf, money, plenty, abundance.

Wealthy, *v.* rich.

Weary (M.E. weri; O.E. werig, connected with wōrian = to tramp about, from wōr = slough, swamp).

T. tired, drooping, wayworn, worn-out, flagging, footsore, broken-winded, breathless, wearisome, wearing, irksome, dull, dry, tiresome, humdrum, dreary, moody, disheartened, woebegone, care-worn.

L. fatigued, exhausted, faint, spent, prostrate, despondent, discouraged, surfeited, sated, cloyed, glutted, uninteresting, stupid, tedious, avid.

Weep, *v.* mourn.

Welfare (M.E. wel; O.E. wel = well, orig. in accordance with the will + M.E. fare; O.E. fara = orig. a journey, from faran = to fare).

T. weal, well-being, luck.

L. prosperity, affluence, fortune, safety.

Well, *v.* healthy.

Wet (M.E. wet, weet; O.E. wāt).

T. watery, damp, dank, dewy, drenched, soaked, drenching, dripping, sodden, wringing wet, dabbled.

L. aqueous, aquatic, lymphatic, moist, humid, saturated.

Whim, *v.* wish, caprice.

Whimsical, *v.* under caprice, fickle.

Whine (O.E. hwīnan).

T. whimper, caterwaul, moan, groan, snivel, snuffle, blubber.

L. pule.

Whirl, *v.* wave.

Whisper (M.E. whisperen; O.E. hwisprian).

T. mutter, breathe, purl.

L. murmur.

Whole (M.E. hole; O.E. hāl); *v.* also healthy.

T. *altogether*, wholesale, *well*, sound, hale, hearty, unscathed, scatheless.

L. *entire*, total, complete, indivisible, *robust*, vigorous, unimpaired.

Wicked (orig. past partic. of verb wikken = to make wicked, from wikke, adj. = weak, wicked).

T. sinful, bad, wrong, lawless, black, dark, foul, fiend-like, hellish, evil-minded, shameless, guilty, accursed, hardened.

L. vicious, iniquitous, immoral, criminal, unprincipled, unscrupulous, felonious, infamous, villainous, heinous, atrocious, flagrant, infernal, devilish (Gk.), reprobate, corrupt, depraved, dissolute, profligate.

Wide, *v.* broad, thick.

Wilful, *v.* obstinate.

Will (M.E. wille; O.E. willa).

T. free-will, freedom, wish, mind, strength of mind.

L. *volition*, option, pleasure, spontaneity, purpose, resolve, intention, resolution, determination, *testament*, codicil.

Win (M.E. winnen; O.E. winnan = to fight, gain by fighting).

T. *get*, earn, *have the best of*, overcome, overthrow, *draw*, bring over, talk over, *bewitch*, gladden.

L. *gain* (Teut.), acquire, obtain, procure, *triumph*, conquer, vanquish, defeat, discomfort, *induce*, persuade, prevail (with), enlist, engage, bribe, suborn, *please*, charm, delight, captivate.

Wisdom, *v.* knowledge and under.

Wise (O.E. wis).

T. deep, thoughtful, far-sighted, shrewd, learned.

L. sage, sapient, sagacious, judicious, sensible, profound, solid, reflective, prudent, cautious, sober, politic (Gk.), astute, scholarly (Gk.).

Wish, *v.* want.

Wit (M.E. wit; O.E. witt = knowledge).

T. *understanding*, mind, wisdom, brain, *wittiness*, whim, smartness, waggishness, banter, wordplay.

L. *intellect*, reason, intelligence, comprehension, sagacity, sapience, genius, *humour*, jocularity, facetiousness, point, repartee, pleasantry, bon mot, jeu d'esprit, epigram (Gk.).

Withhold, *v.* keep hold.

Withstand, *v.* resist.

Witty (adj. from wit).

T. quick, nimble, smart, funny, waggish, whimsical, pithy.

L. droll (Dutch), jocose, jocular, facetious, humorous, ironical (Gk.), sprightly, pointed, terse, epigrammatic (Gk.).

Woeful, *v.* sad.

Wonder (O.E. wundor = a portent).

T. bewilderment, amaze, amazement, awe.

L. portent, miracle, prodigy, marvel, monster, phenomenon (Gk.), astonishment, surprise, stupor, stupefaction, sensation, admiration.

Wonderful, *v.* strange.

Work (M.E. werk; O.E. weorc, werc).

T. *business*, living, berth, doing, handicraft, errand, drudgery, *swing*, play, *handiwork*, upshot, offspring, *writing*, book.

L. *occupation*, employment, affair, concern, task, commission, duty, *action*, perpetration, labour, toil, trouble, exertion, strain, effort, travail, energy (Gk.), agency, *operation*, force, movement, function, office, *produce*, production, fabric, creature, creation, effect, fruit, result, *study*, research, *volume*, tome, compilation, *ornament*, ornamentation, decoration, pattern, detail, tracery, embroidery.

World (M.E. werld; O.E. weorold = lit. age of man); *v.* also earth.

T. *man*, mankind, flesh, *earth*, star, *town*, high life, upper ten thousand.

L. (*human*) *nature*, human race, mortality, community, *creation*, universe, globe, orb, sphere (Gk.), hemisphere (Gk.), planet (Gk.), firmament, space, infinity, *fashion*, society.

Worldly (adj. from above).

T. *earthly*, godless, ungodly, unholy, free-thinking, earthly-minded, wordly-wise, *selfish*.

L. *terrestrial*, mundane, carnal, material, irreligious, undevout, unspiritual, *transient*, temporal, mortal, perishable.

Gk. ephemeral.

Worry (M.E. worowen, wirien, used of dogs worrying sheep; O.E. wyrgan = to suffocate, harm).

T. harry, tease, bait, bother, irk, tire, weary, heckle, badger, beset, wring, harrow, rack, nettle,

fret, ruffle, sour, weigh on the mind.

L. molest, harass, dragoon (Gk.), persecute, oppress, distress, trouble, afflict, grieve, displease, annoy, incommode, discompose, disquiet, disturb, perplex, mortify, plague, pester, infest, importune, torment, provoke, vex, rile, gall, chafe, prey (upon the mind).

Worship (verb from subst. orig. worthship; O.E. weorthscipe, wyrthscipe, wyrth = honourable + termination -scipe, connected with scippan = to shape).

T. *bow, bend the knee*, fall on one's knees, lift up the heart, *cringe*, stoop, cower, grovel, fawn.

L. *adore*, aspire, revere, invoke, supplicate, pray, pay homage, *admire*, reverence, praise, *crouch*, truckle.

Worth (M.E. wurth, worth; O.E. wyrth, weorth).

T. goodness.

L. utility, efficacy, usefulness, value, price, cost, rate, appraisement, valuation, virtue, morality, rectitude, honesty, merit, excellence, probity.

Worthy, *v.* above, also good, honest.

Wrangle, *v.* quarrel.

Wrath, *v.* anger.

Wreck, *v.* destroy.

Wrench, *v.* take, rob.

Wretched, *v.* sad, poor, mean.

Write (M.E. writen; O.E. writan = orig. to scratch, upon wood, stone, metal, etc.).

T. scrawl, scratch, dash down, draw up, draft, carve, clothe in words.

L. pen, copy, scribble, transcribe, interline, sign, indite, compose, formulate, inscribe, express.

Writhe (M.E. writhen; O.E. writhan = to twist).

T. warp, twist, wriggle, squirm.

L. distort.

Wrong (M.E. wrong; O.E. wrang, adj. and subsequently subst. Scand. vrangr = awry, perverted).

T. (adj.) awry, mistaken, untrue, unfair, wrongful, unfit, unrighteous, sinful, evil-minded, unkind, unfriendly, bad, ill, harmful, evil (subst.), unfairness, unkindness, unlawfulness, blunder, breach, evil, ill, harm, foul play, wickedness.

L. (adj.) perverted, distorted, garbled (Arab.), erroneous, astray, fallacious, incorrect, refuted, misguided, unjust, iniquitous, improper, unwarrantable, unjustifiable, immoral, vicious, criminal, reprehensible, infamous, villainous, unnatural, vile, base (subst.), injustice, *iniquity*, dishonesty, misusage, abuse, oppression, persecution, outrage, injury, hurt, mischief, offence, insult, affront, grievance, complaint, disservice, spite.

Y

Yearn, *v.* want.

Yearning, *v.* love, want.

Yell, *v.* cry.

Yield (M.E. yelden, gelden; O.E. gieldan, gildan = orig. to pay, hence to give up).

T. *fetch*, sell for, bring in, yield, *give up*, hand over, make over, shed, let go, forgo, *give into*, fall in with, bow before, bend before, knuckle down, *give way*, bend, give.

L. *afford*, produce, return, pay, disburse (Gk.), *deliver*, present, cede, concede, grant, relinquish, surrender, resign, renounce, abandon (Ger.), *assent*, consent, allow, comply, accede, acquiesce, *submit*, succumb, defer, *capitulate*, retreat, *relax*, relent.

Yore, *v.* old.

Young (M.E. yong, yung; O.E. geong, giung, iung).

T. youthful, green, beardless, fresh, raw, maiden, boyish, girlish, childish, budding, unripe.

L. callow, juvenile, puerile, virgin, immature, adolescent, untried, inexperienced, vigorous.

Youth (M.E. youthe; O.E. geogoth, iuguth).

T. boyhood, girlhood bloom, teens, heyday, springtide.

L. adolescence, juvenility, minority, nonage, puberty, pupilage, prime, flower.

CHAPTER IV

ERRORS IN VOCABULARY

THE errors which are made in the use of Vocabulary may come under many and varied sections, such as Vulgarisms, Colloquialisms, Neologisms, Archaism, Slang, Journalese, Misuse of Prepositions, Circumlocutions, Americanisms, as well as a few other headings of more or less importance. It will be seen that in themselves some of these branches stand condemned, no matter when or how they appear. Obnoxious from their very nature, their existence cannot be pleaded for by any legitimate extenuations, which condemnation does not mean that their presence is not understandable, and perhaps inevitable. They resemble a tangled undergrowth that evolves with a rampant luxuriance from the very richness of the soil, abetted by the coaxing of sun and rain, which undergrowth however becomes unseemly and lawless, distasteful perhaps in itself, even if its destruction were not essential for the better nourishment and protection of plants of nobler growth. The process of annihilation will be a perpetual one, for the undergrowth ever reappears, changed and modified perhaps, but none the less inevitable, and as it were, inperturbable, calling for patience and vigour on the part of every purifier for personal, and consequently, for the common good. Neologisms come in with a leap and a bound in this highly individualistic age of ours, in this age that is characterised by a restless energy and an endless rush in man's affairs; an outcome, a natural consequence it would appear, of the vast progress of science, of inventions, of indeed most that germinates and expands under the glow of a fervid mental activity. Necessary, good, and desirable as are many branches of word-coinage, others again lie open to censure and restriction. Or again, the unprecedented increase (unprecedented that is for many cycles) in the foreign word element is alarming, and far less allowable or acceptable now that English in its high development admits of the subtlest shades and the fullest power of expression. It is easy to picture, however, the philologist of the future classifying the present era as one strongly affected by *foreign and American influences*. Foreign indeed might be reduced to French,

for that is undoubtedly, largely from political causes and the Entente, the predominating factor, but Americanisms will be found in formidable array leaving definite and in many instances indefaceable traces on the Mother tongue.

Errors in Vocabulary, however, will be found to arise also in branches of a much more homely nature than those of Foreign words and American types; branches moreover where they are more vital and less excusable, because they indicate a rough-and-ready acquaintance with the essentials of language, the true meaning of words, a grasp of which is one of the first duties of any who aspire to speak and write good English. Errors due to *malaprops*, *vulgarisms*, or *provincialisms* are of this offending nature.

In the slight sketch that will be here given I have attempted to touch on various types of errors in Vocabulary, sometimes pointing out the right use in order to cause the wrong use to stand out more sharply defined, but as a rule confining myself to the undesirable character or to the abuse of the branch of vocabulary under discussion. In a subject that has in many and very varied aspects been treated so exhaustively, I make no claim to originality, but on the contrary would wish gratefully to acknowledge the help I have received from many authorities, too numerous to detail. Further, I have made so bold as to illustrate my points from modern newspapers and journals, and, to a lesser extent, from certain authors, but it will of course be understood that none of the articles or books quoted from are to be specially distinguished from among their brethren as offenders, but merely that they chanced to be favourable for reference and illustration.

The order chosen in the "Errors" is not one of merit or demerit, since it would not be feasible to keep to an arrangement of crescendo or diminuendo owing to the dissimilar nature of the faults. Some indeed are recognisably graver and more prevalent, but others again would call for too fine a discrimination.

Archaism

While there are general principles in the use of Archaism, for at times it may be both appropriate and essential, in this section which treats of "Errors in Vocabulary" its wrong use only will be discussed. Its presence does not make itself felt to any appreciable extent in the spoken language, but it lingers under various guises in literature from which it would be highly desirable to banish it.

Where archaism is inappropriate it is to be condemned. This inappropriateness may arise from pedantry or from artificiality without any redeeming qualities, or it may simply be that the archaism errs from being in excess. This last case is well exemplified in Stevenson's *The Black Arrow*, where archaism runs riot, jarring by its frequency, and imparting an artificial air to the style so alien to the effect produced in another novel, *Treasure Island*. This latter, as shown elsewhere, is a fine illustration of a judicious and legitimate use of archaism which may indeed in certain instances be a valuable asset towards the making of an effective style. As a few of the instances of the constantly recurring phrases that tend to hamper the naturalness and reality of *The Black Arrow*, the following, which are almost incredibly frequent, may be quoted: "As I *trow* ye are," "Can *ye* steal *me* a ship?" "*Sith* it shall be so," "*An* ye be so feeble of hand," "y'are weak *forsooth*," "I had *liever* find my way alone," "But I *misdoubt* it *shrewdly*," "I am *sore athirst*" "But if I be not *shent*." There is too great a suggestion of sowing with the whole sack and not with the hand in this work. The ethical dative too in this book is sadly overworked. A consecutive quotation will give an even clearer conception of the exaggeration: "Friend Dickson," said Lawless, addressing his commander, "ye have certain matters on hand unless I err? Well, prithee, be about them incontinently. For here I be with the choice of all good company, two tough old shipmen; and till that ye return I will go warrant these brave fellows will bide here and drink me cup for cup. We are not like shoremen we old, tough, tarry-Johns." Or again: "My foot hurts *shrewdly*," said Markham. "Nay, I had *forgot* your foot," returned Dick. "Well, we must go the gentlier. I would I knew rightly where we were. I have clean lost the path; yet that may be for the better too. *An* they watch the ferry, they watch the path *belike as* well. I would Sir Daniel were back with fourscore men; he would *sweep me* these rascals as the wind sweeps leaves. Come, Jack, lean *ye* on my shoulder, *ye* poor *shrew*. Nay, *y'are* not tall enough. What age are *ye* for a wager? Twelve?"

It is unfortunate that the effect aimed at has been so overdone.

With the "Romantic Revival" antiques, real and sham ones, crept in again. Spenser, the most outstanding archaizer in our language, made many mistakes, and his imitators of the eighteenth and nineteenth centuries had no better knowledge. With this revival came the revolt against French neatness of style, against that general "correctness" which characterises the Augustan age. Older models—Spenser, Shakespeare, Milton—were sought, and the conse-

quences of this are seen in the language and style of the Romanticists, for obsolete or half obsolete words were revived, often with inaccurate ideas of their sense. In "The Castle of Indolence" Thomson showed his devotion to his beloved master by the way in which he revived and wielded the Spenserian stanza, but he further introduced archaisms that are neither in keeping with the rest of the poem, nor are they correctly used.

For various archaisms:

"Ay, *sicker* (quoth the knight), all flesh is frail,
From mercy's self she got her sacred *glaive*."

"And thus they moralised as thus *yfere* they *yode*."

"Soon as the short-lived tempest was *yspent*."

"Who *houghs* the field, or ditches in the glen."

"His bread is sweeter than the glutton's *cates*."

In Byron the influence of Spenser is again to be felt, especially in *Childe Harold*, where, particularly in the first cantos, archaic expressions are to be found which ring false as being obviously out of their natural element. They are both pedantic and inappropriate. In later cantos, however, as Byron gains in force and in individuality, they almost entirely disappear.

A quotation or two will suffice to show the artificial tendency:

"*Whilome* in Albion's isle there dwelt a youth
Who *ne* in virtue's ways did take delight,
But spent his days in riot most *uncouth*,
And vex'd with mirth the drowsy spirit of the Night.
Ah me! in *sooth* he was a shameless *wight*,
Sore given to revel and ungodly glee;
Few earthly things found favour in his sight
Save concubines and carnal companie,
And flaunting *wassailers* of high and low degree."

"Childe Harold was he *wight*:" . . . "*ygazed*."

"Childe Harold *bask'd him* in the noontide soon."

"Though *shent* with Egypt's plague, *unkempt*, unwash'd, unhurt."

"Lordlings and *freres*—ill-sorted fry, I *ween*."

"Here is one *fytte* of Harold's pilgrimage,
Ye who of him may further seem to know
Shall find some tidings in a future page,
If he that *rhymeth* now may scribble *moe*."

"And sunk *albeit* in thought as he was *wont*."

"I've taught *me* other tongue and in strange eyes
Have made *me* not a stranger: and should I leave behind
The inviolate island of the sage and free
And *seek me* out a home by a remoter sea."

The use of the reflexive in this last verse comes in strangely among its modern surroundings, which the other lines and verses where it finds itself undoubtedly are. In fact all the archaism—there is not much, nor is it consistent—in *Childe Harold* is as affected as it is unnecessary. It has, moreover, the effect of trammels, with an ugly touch of self-consciousness.

Quite modern writers stray occasionally into the realms of archaism with ill-success.

To instance this, Maurice Hewlett is not consistent in his use of the archaic. In *The Stooping Lady* we have in one part "I *don't know* that she was, by ordinary, a great reader of poetry"; and just a few lines further down the page, "*I trow* she fondled him, and coaxed for a wound." In *The Forest Lovers* the archaism is still less appropriate.

Errors in Archaic Words

There are numerous words that appear constantly in present-day literature, in newspaper articles, which are archaic and pretentious and, moreover, are often inaccurately used. They ought to be avoided, and preference given to the more usual direct prose expression. *Save* is a word in point that is better reserved for poetic use, not necessarily for poetry only, but at least for prose that may be designated as "poetical." It is a word too reminiscent of the realm of poetry to be put to the same rough and ready handling as its more sturdy and certainly more prosaic equivalent *except*. *Anon* is another of these words that should be ticketed "reserved," and the more modern *immediately* be made to take its place. *I wis*, or *y'wis*, is to be abandoned for *surely*, and similarly *I trow*, *I wot*, for I *suspect*, I *know*. *Anent* and *thereanent* are further to be regarded as out-of-date and savouring of affectation where the more homely *about* may well be used. *Albeit* for though, *howbeit* for nevertheless, 'ere for *before*, are as little desirable in ordinary prose as is *oft-times* for often. The other extreme is to use *speechcraft* for grammar, *speechlore* for philology, which is simply an error of pedantry. It has been shown above that some usages of words are nowadays to be mainly confined to poetry, the native word becoming less and less customary in ordinary prose and conversation. The following will give a more exhaustive list. *Expect* should now be used preferably to *ween*, *prince* to *atheling*, *encourage* to *hearten*, *remain* to *abide*, *immediately* to *straightway*, *destruction* to *bale*, *direct* to *forthright*, *fate* to *weird*, I *intend* for *I am minded*, *resist* to *withstand*, *beautiful* to *goodly*. There are further to be noted some phrases containing archaic words or senses which are rarely found except in the special context here given: watch and *ward*, the *wherewithal*, the *livelong* day, to *mew* up, a

good *riddance*, *skirting* the bushes, *madding* crowd, much *exercised*.

The following uses of *albeit* and *howbeit* are affected or playful:

"He was originally engaged in the plodding fields of literature in an indifferent, *albeit* in a persevering way."—*Scots Pictorial*.

"He had tasted every sweet and bitter of the literary life, and his book reflects the joys and calamities of London authors and journalists as few others do, *albeit* in a sadly warped mirror."—*Pall Mall Gazette*.

"*Howbeit* the 'darkness of night overtook the bright divinity of the morning,' and J—— flitted gladly to the *Morning Post*, of which he instantly became the Jonah."—*Pall Mall Gazette*.

"*Fays dight with ouch of moonstone glowing bright*."—Doughty leaves nothing to be desired if the poet's point was to be strikingly obsolete. It comes from a poem glittering with like adornments.

Archaic Spelling

In *Childe Harold* the archaic spelling is incongruous:

"Nor *mote* my shell awake the weary Nine
To grace so plain a tale—this lowly tale of mine."

"But Pride concealed the drop within his e'e."

"One word of wail whilst others *sate* and wept."

"O'er vales that teem with fruits, romantic hills
(Oh! that such hills upheld a free-born race!)
Whereon to gaze the eye with *joyaunce* fills."

So elsewhere—*pleasaunce*; or again, "Here is one *fytte* of Harold's pilgrimage." "Vain rage! the mantle quits the *conynge* hand."

Of similar types of error in spelling are: *theyn* for *thane* (why not cwen, for queen?) *shew* for *show*, *Aelfred* for *Alfred*.

A word may be said here about writing *ye* for *the*, which appeals to some people as being old-fashioned and even amusing. This letter *y* was never pronounced as the modern "y," and arose simply from the likeness of the Middle English form of þ (the symbol for *th*) in MSS. to the letter y. Another type of mistaken archaic spelling is shown in *Percy's Reliques*, where the writing of *zour* and *zear* for "your" and "year" is to be found merely because Percy mistook the Middle English ȝ(yok) for z(zed)—*i.e.* he mistook *zour* for zour.

While speaking about archaic spelling it may, not irrelevantly, be pointed out that our modern English spelling is thoroughly archaic. The divergence between the spelling and the pronunciation illustrates this. In how many words such as *right*, *rough*, *sought*, *caught*, *walk*, *know*, do we not by the spelling represent sounds that died out of the language or changed about 1600. To pursue this point would lead into the very debateable field of English phonography in all its complexity and, it has been boldly urged, uselessness, a subject which has already been dealt with extensively.

The pursuit of novelty in expression is enticing to most of us. When archaisms become that sought-for novelty, disaster in the shape of bad writing will, it is only too probable, befall the unwary. Unless the archaism is for the deliberate purpose of producing an old-time impression in a work, it is apt to do away with simple direct expression, which should be the aim of every writer. It is only too easy to give the impression of having mounted on stilts, which are untrustworthy things. Too often the stride from *anent* to *howbeit* will end in a sudden but mighty fall.

Hackneyed Phrases

Indulgence in hackneyed phrases is a fatal weakness for anyone who aspires to originality. Sometimes a worn-out phrase may be applied in an original way that gives it a slight redeeming savour. Too often, however, a quotation, robbed of all freshness by frequent handling, betrays a careless indifference on the part of the user to think for himself. The habit of quotation is not to be unreservedly condemned. Only when used in excess, and when the quality of the quotation has become inferior owing to frequent repetition does the lurking danger show itself distinctly. The other extreme is reached where writers parade quotations that are far-fetched, whence their novelty is a reproach to the reader's ignorance. To be effective, quotation must be adapted to the culture of the probable reader, yet it must not pall by being hackneyed.

I. Common Quotations

(*a*) *From Standard Writers*.—There are numerous phrases that, though fine in themselves, resemble sorry jaded nags, so endlessly are they made to render service. I shall here mention a few, with a caution against their too frequent use.

"To be or not to be."
"Whatever is—is best."
"Like a wolf on the fold."
"Sidelong looks of love."
"A Daniel come to judgment."
"Madding crowd."
"More sinned against than sinning."
"Damn with faint praise."

" A foregone conclusion."
" The irony of fate."
" Something is rotten in the state of Denmark."
" Come not between the dragon and his wrath."
" The powers that be."
" Fit audience though few."
" More in sorrow than in anger."
" A thing of beauty is a joy for ever."
" I stood among them but not of them."
" Sea of upturned faces."
" The luxury of woe."
" To beard the lion in his den."
" Thou wert my guide, philosopher and friend."

These few instances of hackneyed quotations might easily be multiplied many times. Many of them are fine and of great value: altogether to taboo them would be to impoverish our daily speech. Another favourite weakness with some writers is such a phrase as " a sneaking fondness " or " in durance vile." Then, too, we find a partiality for transferring the name of a well-known personage to some one who resembles him, or even, used in a general sense, for *all* who resemble him.

Examples of such nouns are: a *Shylock*, for a grasping money-lender; a *Nero*, for a tyrant; a *Napoleon* or a *Wellington*, for a great general; *Fidus Achates*, faithful friend; a regular *Don Juan*, for an amorous gallant friend. In the same way someone is referred to as an *Amazon*, a perfect *Adonis*, an *Apollo* with a freedom which tends to hyperbole, in addition to being a well-worn turn of speech.

Akin to this type of hackneyed allusion we may quote: a *Parthian shot*, meaning now having the last word, instead of the last arrow. This phrase hovers on the borders perhaps of the realm of " hackneyisms " rather than having actually entered it. Side by side with this may be placed such an expression as *a labour of Hercules*, for anything that affords considerable difficulty in accomplishing.

Analogous to this kind of phrase is the trick of applying—usually colloquially—abstract nouns to persons. Someone may be described as a " horror," " inspiration," " fraud," " aversion," " delight," " ruin," " destruction," " salvation." These are very common terms, and are apt to become hackneyed by over-indulgence.

Secular life affords doubtless the larger and more varied numbers of phrases that have won a widespread popularity from either their usefulness or attractiveness, but terms that have come through the religious life and literature passing into everyday speech, there to become trite from too constant use and familiarity, are sufficiently large to be of marked importance.

(*b*) *Biblical Quotations.*—Many are the phrases which find their way into everyday talk and current literature that have their origin in the Bible. The following are some of those of which we would gladly see and hear less:

" Tell it not in Gath."
" Let my right hand forget her cunning."
" A wolf in sheep's clothing."
" The pen of a ready writer."
" Balm in Gilead."
" A soft answer turneth away wrath."
" Put not your trust in princes."
" Heap coals of fire upon his head."
" Laugh to scorn."
" To kick against the pricks."
" Rule with a rod of iron."
" Study to be quiet."
" In the twinkling of an eye."
" Sufficient unto the day is the evil thereof."
" As a lamb to the slaughter."

Similarly, too, references to Biblical personages, the meaning being transferred to a class of persons resembling them, are frequently found. Such are: " a doubting Thomas," " a Judas " (*cf.* kiss of Judas), " a Solomon," " a Job," " a Samson," " a good Samaritan," " to raise Cain."

" He has given even the *doubting Thomases* who say ' He'll never come,' and who will not watch for his arrival, a chance to see him later."—*Daily Mail.*

Analogous with the scriptural "holy of holies" we may note:

" In my heart of hearts."—*Hamlet.*
" She is a modern of the moderns."—Ward's *Eleanor.*
" A while he thought of it—surprise of surprises—he bowed his head on his folded arm and wept."—Stanley Weyman, *The Long Night.*

It is curious too how, from the *Book of Common Prayer*, we make use of such expressions as: " erred and strayed," " prayers and supplications," " assemble and meet together," " requisite and necessary," where the words used together have the same meaning. In similar wise we say: " pure and simple," " Lord and master," " really and truly." And none of these expressions retain much freshness. As much to be avoided are such terms of expression as: " better imagined than described," " be sure and give a good account of yourself," " no sooner said than done," " least said soonest mended," " I am nothing if not critical," " to be unable to see the wood for

the trees," " to take up the cudgels," " thus far and no farther."

" *With the best will in the world* it cannot afford to pay the price."—*Review of Reviews.*

" About Nongue's music *the less said the better.*"—*Bystander.*

" *Last but not least,* he was endowed with courage physical and moral in as great a measure as any man I have ever known."—*Review of Reviews.*

"*And last but not least,* there was tireless, graceful, sincere Miss Gracie Leigh."—*Daily Mail.*

II. Similes

(*a*) *Ordinary Similes.*—Of similes that are unquestionably hackneyed we have a mighty host. They are doubtless very tempting, and in speech are often permissible, but in writing their occurrence is apt to jar. The following are some of the most common:

" As swift as an arrow."
" As neat as a new pin."
" As busy as a bee."
" As hungry as a hunter."
" As blind as a bat."
" As merry as a cricket."
" As bright as a button."
" As happy as a sandboy."
" Like a bolt from the blue."
" As stupid as a goose."
" As cunning as a fox."

It is interesting to observe the transference of animals' attributes to humans.

(*b*) *Metaphors and Similes that are Technicalities.*—From trades of all kinds, from games and various pursuits arise similes that in their first seasons are both attractive and useful. These are ever on the increase, and help to give both variety and force in conversation and writing. Some there are that, originating as slang, attain the dignity of idiom. Many have become *passé*—such as: " To hit the nail on the head."

" To put a spoke in his wheel," " to weather the storm," " to run aground," " to get under way " (from nautical phraseology). " To play wide," " to hit the bull's eye," " to run the gauntlet," " to walk the plank," " to nail one's colours to the mast," " like an arrow from the bow," " to go beyond the mark," " to make headway."

The above and a host of other technical metaphors and similes are to be met with in daily talk and colloquial writing. Many have become excellent idiom—excellent that is, were they not so very hackneyed.

III. Hackneyed Euphemism and Irony

A sturdy defence might be made for euphemism even by those who have a strong tendency to " call a spade a spade." To a large extent it originates from our sense of propriety, from an instinctive desire to avoid giving direct expression to what is disagreeable and painful. The very prevalent use of euphemism, however, has led to a use of a series of very trite phrases, useful enough at times: " He has passed away," for " he died," or " to go to a better world," " the departed," " among the missing," " he is no more," " to fall asleep," " to breathe one's last," " he was lost at sea."

One for whom police are searching is described as " wanted "—just as to be " sent up " is a euphemism for " to be put in prison," " the great majority " for " the dead."

Examples of well-worn irony are: " I wish him joy of it," " here is a pretty how-do-you-do," " much good may it do him," " kindly let me see no more of you," " that is a nice thing to be told."

Phrases like " neck or nothing," " he can swim *ever* so fast " are all too common hyperbole in our language.

IV. Pet Phrases of Individuals

(*a*) *In Writing.*—In not a few books a pet phrase of the author's appears so often that by the time the closing chapters are reached, the unfortunate hard-worked sentence has become quite hackneyed. " I *know not what* of melancholy " is a favourite device of the novel writer of what might be termed the sentimental school rather than the school of sentiment. *Somewhat* and *somehow* are other terms used nowadays, and particularly by journalists with undesirable frequency, as is the cautiously qualifying *rather.*

" *Rather* empty pocket."—*Bystander.*

Practically is a word that of late years has become a favourite catch-word both in books and newspapers. Its repetition has made it inane and pointless, even if it were not already superfluous. The definition of the adjectival form *practically* is, " that can be put in practice." This meaning from misusage has been distorted, if not altogether obliterated.

" He can afford to buy *practically* any number of white elephants."—*Bystander.*

" By the time he had finished his lecture to an assembly of admiring churchwomen the other day, there was *practically* not a rag left on the poor old world."—*Bystander.*

" A daily newspaper is *practically* unreadable beyond twenty-four hours' distance by rail from its printing press."—*Review of Reviews.*

Sometimes too a favourite adverb is in-

dulged in to excess, and when it happens to be an uncommon one this is all the more noticeable. Thus a recent novel has it: "She laughed *quaintly*," "she turned to him *quaintly*," "she sighed *quaintly*,"—until finally we are convinced that no matter what the heroine may do she will certainly do it *quaintly*. The poor little adverb seems not only to exhaust itself but threatens to exhaust its reader. "*Quaint* is the shibboleth of boarding-school culture."—(*Neil Munro.*) So also in *The Scarlet Pimpernel*, "her *tiny white hand*" and "his *inane laugh*" become so inevitable as to be monotonous. We see more than enough also of such terms as "she *went* white," "he instantly *went* pale."

It is not always easy to avoid the Scylla of bizarre, far-fetched, or new-fangled terms, and the Charybdis of hackneyisms, but the latter offers the greater danger, for the majority of men are not originators, and it is so much easier to say what has been said a thousand times before than to say what is without precedent. Some writers, as exemplified above, use a well-known word in a novel sense, which is quite a good device. It becomes poor, however, when the writer yields to the temptation of ceaselessly parading the new treasure. Soon, where this is so, it becomes in its turn, no matter how neat or ingenious its application may have been, old and hackneyed.

(*b*) *In Speech.*—In ordinary conversation it is amusing to notice how many of us might be labelled by our "pet phrase." To some people a particular phrase will cling for ever; others are more fickle in their favourites. It is not a little irritating to find someone punctuating their remarks with "*you know*," or "*as a matter of fact*," or "*in fact*," "*that is to say*," or "*I mean to say*." Such usages all unconsciously become settled habits in many cases, a trick of speech, a mannerism. In the same way a certain adjective will become a prime favourite, and is exhibited on all occasions, appropriate and inappropriate. Thus we meet with *absurd, extraordinary, wonderful, ridiculous*, and others ticketed to their patron and made to do duty for many of their undeservedly neglected fellows. A new word to some people is, like a new toy to a child, played and experimented with till its freshness fades away and the loss of its intrinsic force is apt to be occasioned. Many words are like hot-house plants, in that they are not to be exposed indiscriminately without the danger of destroying their original bloom and beauty. Carried to excess a "pet word" becomes highly ridiculous. "Yes" and "No" seem to be favourite tackings-on with some people—more a feminine than a masculine characteristic should perhaps be added. A conversation between two ladies ran something like this:

"You don't really think that, *No?*"

"But that is how it happened, *Yes.*"

"But I can't imagine anything more wonderful, *No?*"

"I told you the beginning of it, *Yes.* Well, the whole thing followed quite naturally without a single hitch much to my surprise also, *Yes.*"

Thus they continued until the third person got into the way of listening for the arrival of the *No* or *Yes*. But when the lady A departed, what was the surprise of the third person to hear the lady B remark, "Isn't it funny how dear So-and-so always ends up her sentence with *No;* it quite gets on my nerves!" She was blissfully unaware of her own little *Yes.*

Most of us probably have pet phrases, or at least phrases where a favourite word is disproportionately worked, but it is as well to guard against such mannerisms if we do not wish to become labelled as their owners. *Personally* is often one of these labels, used moreover with very little meaning sometimes. It is felt doubtless to give emphasis, but it becomes little short of the ridiculous to hear its constant pitpattering: "*Personally*, I don't agree a bit." "If you ask me *personally* I should say," "*I mean to say*," or its variations, "*that is to say*," "*I mean, you see*," are others which go to swell the innumerable hordes of pet phrases.

Hackneyed phrases then, whether quotations, similes, or pet expressions call for scant usage. There is the other extreme to be avoided of course, where the writer in his conscientious scrupulousness to shun a trite phrase or quotation becomes artificial and pedantic—which may rightly be accounted as worse errors. Still we have not yet, presumably, reached Fantasio's stage of boredom with life and the ways of life, where no hope is left in any freshness or originality, where, in order to be cheered, it demands to hear "something stale, something very threadbare." The dread in this our modern life leans in the opposite direction. What is old and hackneyed receives little favour. An impetus might be given to originality if everyone realised this and tried to attain to it. It is a work of art to avoid sometimes what is thread-worn because the very fact that it is so, speaks for its usefulness and necessity even. Yet there is much that is hackneyed that never was useful in the real sense of the word, for imitation and fashion in language are two powerful elements influencing, deliberately, and it may be badly, the long or short, the intense or the superficial sway of words.

Malaprops

It is curious to note how easy it is to distort or misapply words in English. The frequency of such blunders has given scope for the creation of a whole series of comic characters, among which the most outstanding are Mrs. Quickly, Dogberry and Peter Quince, Mrs. Malaprop of course, and Dickens's Weller. They each afford exaggerated instances of the use of words having a different meaning from the words they intended to use, but some resemblance to them in form or pronunciation. The feeling for words and their true meaning is one of the surest tests of the educated as opposed to the illiterate person. Even among those with laurels in literature such perversion of words from their proper uses is occasionally to be found. Thus malaprops may be said to form one of the most vitally important sections of "Errors in Vocabulary," for indeed they almost need to be more relentlessly judged than grave grammatical blunders, inasmuch as the latter can rarely affect the sentence in the same fundamental way. Richard Grant White, though perhaps not so detailed, has made probably the most ruthless attack on this type of error. Many of the words, common and uncommon, which are thus confused have been commented upon by various authorities on standard English. In most cases the malaprop seems to have its source from a misleading resemblance in *sound*. We might then classify such errors under the broad heading of (*a*) *Sound* with minor headings of *Sight, Derivation, Association.*

I. Sound

The interchange of *ingenuous* and *ingenious* is a not uncommon blunder. *Ingenious* refers to mental qualities, whereas *ingenuous* refers to moral ones, those of character. Thus *ingenious* is clever inventive ability, *ingenuous* frank, free from deception.

"The *avocation* of university women interfered in some ways with their development."

Vocation (a person's calling) is the word that should have been used, since *avocation* (a-vocare—to call away) signifies the employment of leisure hours. Evidently the "calling" of the university women is meant, and not the *calling away from their calling.*

Temporally and *temporarily* are sometimes confused. "I shall take the house *temporally* while our own is being overhauled" (temporarily). Merely a period of time is meant, not permanent. But *temporally* has the sense of being opposed to eternal—worldly as versus sacred. The word *æsthetic* is constantly on the lips both of the æsthetic and of the would-be æsthetic nowadays, yet still we come across *ascetic* used in its stead. *Ascetic* is austere, given to excessive self-chastening, and certainly not indulging in beauty and the fine arts to which æsthetic owes its life.

"They descended *altogether*, having decided it would be better not to make their way in different parties." *Await* always requires a direct object—hence is is incorrect to say "He awaited with anxiety to receive her as the train came in" (waited).

"He turned to the clergyman and prayed the *reverent* gentleman to enter the house." It is to be concluded that *reverend* was meant.

Discrete (separate, distinct parts) is to be distinguished from discreet (prudent).

"I should like to slack my thirst" (slake).

"There is no doubt but that I shall be grateful for the many *benefices* you have bestowed upon me," she said (benefits). Now a *benefice* is an ecclesiastical living, which is not as yet bestowed upon a woman.

Fermentation and *fomentation* need a little care in their use. *Fermentation* is a "chemical decomposition of an organic compound." *Fomentation* is the act of treating with hot water. They are also used figuratively.

Sense and *sensibility* are sometimes used synonymously, whereas there is really a big distinction.

How often are the unfortunate *diseased* made *deceased* before their time by a blundering misuse — yet the mistake more frequently is to say "the *diseased* Mr. So-and-so," for *deceased.* Similarly we may not know the difference between *reasoning powers* and *reasonable* powers, but there *is* a distinction subtle yet clear.

To cultivate such a clear state of mind as only to use a word where its meaning is vividly real to us, may seem to imply a very strenuous effort, but the reward is in proportion. How often do we not meet with the terms *authentic, authoritative, genuine* used synonymously? They have, however, a clearly defined distinction in meaning. A *genuine* work is one from the hand of the author whose name it bears. An *authentic* work contains reliable, that is correct, information about the subject of which it treats. An *authoritative* work contains the results of the research and deductions of a specialist in subjects in which he is considered a master. It is strange too, to instance further confusion, that such a discussed subject as *proscription* should have its name confused with *prescription,* but this error is to be found.

(*a*) *Sight.*—There is another type of error that seems to have arisen from resemblance to the eye rather than to the ear. Thus we find "He deprecated the strength of the enemy, his captain, however, *depreciated* any surrender to such a relentless foe." These words should obviously change places, since *deprecate* is to pray against, and *depreciate* to undervalue. All men are *human*, would that all were *humane!* These are found misused for each other. *Perspicacity* means keenness of sight or understanding. *Perspicuity* is freedom from obscurity. This refers to diction, the former to mental qualities.

(*b*) *Derivation.*—A number of malaprops seem to be occasioned by a common derivation in the words that are misused. This is exemplified in the case of *childish* and *childlike*. It is to be regretted that a clear distinction is not always made, since the former has really a derogatory meaning, the latter a good one. A strong protest is also made agaist treating *sentiment* and *sentimentalism* as of similar meaning, for *sentimentalism* merely affects *sentiment*. Consciously or not, it is owing to the confusion of these two words that such disparagement has been made of *sentiment*, until many would seem to be ashamed of having any dealings with it. It is *sentimentalism*, the indulging in feeling for feeling's sake, that is to be condemned.

The following quotation from *The Riddle of the Sands*, a recent book, illustrates well the wrongly accepted use of sentiment. "I'm very sorry," I said, "but I wish you had told me all about it. Won't you now? Just the bare, matter-of-fact truth. I hate *sentiment*, and so do you." "I find it very difficult to tell people things," said Davies, "things like this." (*Erskine Childers.*) It is evident that *sentimentalism* is really meant here.

As another example of error, arising probably through derivation, we quote: "During the strike the railwaymen often acted *in violence to* the laws of the land" (in violation of).

It is also to be noted that a *trustful* person is not necessarily *trustworthy*, and vice versa, yet we do find these terms used synonymously.

Illusion and *allusion* having but one letter of difference, resemble twins who have a single distinguishing trait. To the unobservant confusion is the result.

(*c*) *Association.*—As an instance of confusion arising evidently through association of ideas, we find *peculiar* sometimes used loosely for *particular*. "They denied having sold what was their *particular* property and theirs alone" (peculiar = belonging to them). It is not uncommon to find "his own peculiar possession," where own is superfluous and clumsy. The right use of peculiar is shown in the following little couplet:

> "A little garden walled around
> Chosen and made *peculiar* ground." (*Yates.*)

Owing to association and analogy, *remember* and *recollect* are sometimes used indiscriminately. This shows the distinction: "He said he did not *remember*, but would try to *recollect*." One remembers what is present in one's mind just at hand, but when it is something to be hunted for, then we *recollect* it.

Translation is sometimes used where the context requires *transformation*, for this latter means changed of form, and not a removal to another place, as is the intrinsic meaning of *translation*. In *A Midsummer Night's Dream* we find a "hempen homespun" blunders: "Bless thee, Bottom, bless thee! thou art translated!" (transformed).

The above types of malaprops have been arbitrarily chosen, but they serve to show how variously danger may lurk. Though few are apt to go to the extreme of a Mrs. Malaprop and command "to *illiterate* him quite from memory," or speak of "contagious countries," or send a child to school where "she should have a *supercilious* knowledge in accounts . . .", "and likewise that she might *reprehend* the true meaning of what she is saying," or further desire to "represent her to the captain as an object not altogether *illegible*," having "laid Sir Antony's *preposition* before him"—to recall but a few of the famous blunders of the poor dear old lady. Barry Payne is the modern rival of Sheridan in the realm of malaprops—"Eliza" bearing ample testimony to the peculiar facilities of the English language for such confusions.

Colloquialisms

There are many Anglicisms, Scotticisms, and Provincialisms in general which are both grammatically correct and full of expressive force, yet because they are provincial phrases, the use of them must be condemned. It is with a lingering regret that we must banish some expressions which have a quaint and subtle humour, and others that inevitably lose much by a rendering into Standard English. If we decide to attack the enemy by an onslaught on Scotticisms we shall find such a formidable host arrayed against us that we cannot hope to take all prisoners. The following have been seized upon, which must be doomed to exile:

Scotticisms.—" The " before the name of an illness is a common Scotticism. It should be omitted. " The cold," " the influenza," even " the toothache." " They have got *the* measles in the village."

" Come into the house or you'll *catch your death.*" Avoid this as being a Scotticism. Besides, its meaning does not bear analysis. One may catch a cold which might cause death. " Catch a cold " is an acknowledged idiom, but we can hardly speak of catching death.

Use of get.—The use of the word *get* calls for special comment. In Scottish usage *get* does duty for many words, and it is thus not only generally incorrectly used, but it is also very ugly. Here are some examples of its abuse:

(*a*) Do you *get* hockey at your school? No, we're getting cricket (have, or play).

(*b*) She hopes to *get* French this term (learn).

(*c*) You had better *get* your tea quickly (take).

(*d*) I hope I can *get* to your house to-morrow (come, go).

All these cases show its incorrect use, for *to get* has the meaning *to receive* or *to obtain.*

Indiscriminate use of need.—Another word that is used with a more extended meaning than in English is *need.* Often it is more than inelegant. " Will you be *needing* me? (want). I'm *needing* a new dress (require). I'll *need* to be going (must).

Sort.—*Sort* used as a verb and with numerous meanings, is one of the worst offenders among Scotticisms. " Are you going to *sort* your dress? " (mend). Go and *sort* your box. Wait till I've *sorted* my hair (tidied). It will be seen how jarring this word is. It has its climax in the phrase " I'll *sort* ye " (meaning to punish).

Like.—*Like* is a word much abused, misplaced, and used almost as a vulgarism. Compare thus. " What *like* is he? " for " What is he like? " " He is very queer-*like*," is heard from the lips of those who claim to be educated. It is very jarring, as is " I never *saw* the like of that," for " a thing like that."

Prepositions.—*Prepositions* used wrongly are the errors in many expressions peculiar to the Scottish. They are often needlessly inserted. *On* is one of these blunders.

Wrong Use of Prepositions.—" I am waiting *on* the train." The train ought to be flattered by so much attention. In English we would wait *for* it—or *await* it.

Call *for* and call *on* are likewise continually confused. It is wrong to say " Let us call for her this afternoon," unless it is meant that you are going to take her away with you. " I am going to *call on* or *upon* my Aunt." This is correct; " but first I shall call *for you*, and then we can go there together." Correct distinction.

Again, the expression " make a call " is Scottish and incorrect. We *pay* calls or visits, but do not *make* them.

We often hear the misuse of *to* instead of *for.* " I'll willingly do it *to* you "—where English requires *for* you. *In* is a word which often reveals a Scotticism. " She got the ring *in* a present, does not mean that the ring was enclosed in something else, but merely that she received it *as a present from someone.* " Do you know what time the church *goes in?*" is a common Scotticism, and one lacking in sense, as the church is not capable of " going in." " Go *into* the drawer on the right-hand side and bring me a duster." It is to be hoped that the person addressed was of Lilliputian stature. To go *into* something, whether is is a trunk, box, or bureaux is a favourite expression. It is also found thus: " He nearly ran *into* the car," meaning not *in to* the car at all, but *against* it.

With *in* and *out* we find the verb of motion frequently omitted, which is peculiarly Scottish:

" You shut the door just when I wanted *in.*"

" He wanted *out* at once." (" To come and to go " are necessary to make good English.)

With and *on* are other prepositions which are used amiss—that is *on* is regarded as equivalent to *with*, which is not so. Instead of saying " I have no money *on* me," as is a prevalent Scotticism, the English demands " I have no money *with* me."

" To be *for* a thing " is a common expression. " I am frightened *for* my music in the examination." This is a constant use of *for* " to be frightened *for* a thing," where " on account of " or *at* is really meant.

" To keep her quiet he gave her a book, but she was *not for it.*" That is to say, she did *not want it.* Similarly " Are you *for a walk?* " A phrase to be rejected. *Wanting* itself, on the other hand, is often made a Scottish equivalent for *without.* " When she reached the door she found she was *wanting* her handkerchief " (without).

Abuse of likely.—The use of *likely* as an adverb is not to be sanctioned unless when qualified by *very*, when it may stand, because that is a generally accepted usage, though *likely* was originally used adjectivally only as " a *likely person.*" " It is *very likely* that it will rain " (correct) in the sense of probable. But it is quite incorrect to use it thus as is the Scottish habit, " He will *likely* be here to-morrow."

Adjective used inappropriately.—Fine is used in Scotland where English prefers many other qualifying words. "It was a *fine* lecture." "He is said to be a *fine* singer." "Interesting," "good," "splendid," are preferable adjectives, and do not sound so colloquial. *Fine* reaches its maximum of undesirability when used adverbially—which is ungrammatical and an unpardonable Scotticism, "I like it *fine*."

Another point to notice is how in Scottish idiom the word *fair* is made a verb. "The weather hardly *faired* at all," whereas in English we must say "become fair," or else use the verb "to clear." "Faired" is expressive, but not to be encouraged. It is not uncommon also, in speaking about the weather, to hear the remark, "I *doubt* there will be a change soon." This *doubt* is probably due to French influence *douter*. Suspect is the English equivalent.

A few phrases essentially Scottish.—Among other Scottish terms we find that the *tea is infused*, whereas in England it is *made*—that is, boiling water is poured on the tea-leaves. *Infuse* is kept for quite other usages in England, as in the sense to *inspire*. "To wet the tea" is a colloquiation found in some parts, but it is not one to be recommended. It is also Scottish to speak of "the kettle coming *through to the boil*." This is even worse than the usual loose way of speaking of "the *kettle is boiling*" (an expression not confined to Scotland) when we really mean the water is boiling.

Food peculiarities.—Food, of course, comes in for a due share of Scotticisms. Some of the more glaring ones are: When porridge and broth are spoken of as plural. "Come to your porridge while *they are* hot" (it is). "To sup" soup or porridge is an ugly expression, but one that is to be heard. It is archaic now and distasteful.

"Will you have butter *to* your bread?" (on); "Sugar *to* your tea?" (in), are other examples of the very prevalent confusion of prepositions in Scottish usage. "I *slept in*," is very common for "I *overslept myself*," as is also "to be behind one's time," signifying to be *late*.

Whether to stay, stop, or live.—Stay, stop, and live are words that are used confusedly. "I *lived* in a sweet cottage during August," where English prefers *stay*. "He *stays* in Glasgow, for he is no longer a *residenter* of Edinburgh." We should say "*lives* in Glasgow" instead of *stays*. *Residenter* is a Scotticism for *resident*, decidedly objectionable. "How long can you *stop* with us," is a misuse of the word *stop* for *stay*. In the expression, however, "the clock *is standing*," has *stopped* would be correct.

"She said she was *taken* ill." This *taken* is unnecessary, and is Scottish. Either say she became ill, or merely *she was ill*.

The possessive case is often used north of the border when it would be omitted in English. It is not a pretty habit.

A combative possessive.—"My mother says I must take *my* dinner now." "Go to *your* bed at once." "Tell them to come down to *their* breakfasts." It has a colloquial ring. Contrast "Go to bed." "Come to breakfast." Another expression to be avoided is "to get your *head* washed," where hair is meant, though this is not absurd in the sense that "to get *your head cut*" is, which is often heard. "How old are you?" "I am *fourteen past*," is an answer often given. This use of *past* is not good. Either say "I am fourteen," or "fourteen and a half," or more indefinitely, "I am over fourteen."

A common elliptical Scotticism which is rather tempting is "to *write a person*," *to* being omitted. "I *wrote you* yesterday." But by analogy we might say "I spoke him the day before." *To* must not be left out with the word *to write* any more than with *to read* or *to speak*, unless indeed the direct object is expressed. "I wrote you a letter yesterday." This is correct, for "to" is understood.

Mind and remind.—"I'll be sure and *mind* that another time." A Scotticism for to *remember* or to bear in mind. It is almost as indefensible as "to *put in mind of*" and "to give someone a *piece of one's mind*." Vulgar Scotticism to be avoided.

Rather an interesting colloquialism is "As he came in, I saw *the difference on him* at once." This usually seems to mean a change in personal appearance, but in English we would be inclined to specify more "a change in his looks, his dress, &c."

Ugly phrases.—See and do does service for *try to* occasionally. "Well, you may go, but *see and do* it right this time." It is ugly. So is to *keep* well. But to speak of a person *having a sore head* is only found in Scotland, whence it ought certainly to be banished. It is almost as little desirable as the very obnoxious Scotticism, "He is a *little the worse for drink*," or *liquor*.

A prevalent error.—One of the commonest of Scotticisms is to speak of the person suiting the thing, instead of the thing suiting the person. Thus "*she suits* that hat," an inversion for "the hat *suits her*." If it did not suit, the hat would have to be altered, not *the person*, in order to have satisfaction.

Idioms.—There is the use of *first*, which is peculiar to Scottish idiom also. "Come to tea on Monday *first*," meaning not the 1st of the month, but the first Monday that is coming. It is better to say *next*, if only to avoid confusion.

To ask the loan of has a certain quaint dignity, and might be thought to be old-fashioned English. On the contrary it is quite an up-to-date Scotticism. Simpler and better is to use the verb *borrow.*

Colloquial Twang.—Do not be tempted to say "Oh dear! I have a *deal* to do yet!" without the insertion of *great* before deal. It would be and is, in fact, like using *many* without great. A very ugly Scotticism is "I cannot *abide* that kind of thing." "Can you come *through* to Edinburgh?" This through is unnecessary and a Scotticism. Likewise is the expression "Wait till I've *got this letter read,*" implying an effort, but much better to say "till I *have read,*" or "have *managed to read.*" "I don't like to ask it back;" you can ask a person to give you a "thing" back, but you cannot ask the "thing" back itself. *Body* used for a person is of common occurrence, and not to be encouraged. "She is a nice *body*" (person).

The much abused awfully.—The use of *awful* is decidedly a shade worse than awfully, because it is not even grammatically defensible, which at least *awfully* may claim to be. "I had an *awful* jolly time," "He is *awful* nice," are absolute howlers. Awfully seems to have spread in its use from end to end of the kingdom. Of course, a thought as to its meaning shows us how nonsensical it is to say "awfully pretty," for "awfully" means *in a manner* that is *awe-inspiring.* Hence the absurdity of *awfully nice.* But it is an expression that is ever on the increase. Apart from being essentially a Scotticism, it may be classed under *Slang.* Both the exaggerated use of adjectives "dreadfully," "terribly," "frightfully," in cases where the objects referred to do not require such strong expressions. This frequent wrong usage means a weakening of their force when used on the right occasion. Also the habit of employing diminutives is Scottish in particular. On the one hand we have, "It is a terrible nuisance" (very great). On the other "wee," "tiny," for little.

In many authors dealing with Scottish life and character we find peculiarities in speaking the King's English faithfully portrayed. The examples chosen are taken from the conversation of the educated; and even the very average Scottish person is no illiterate being.

"I could never *mind* seven times" (remember).—*Neil Munro.*

"If that's what you're frightened *for*" (of).—*Neil Munro.*

"We are not *needing* curtains, the pair we have are *fine*" (in need of).—*Neil Munro.*

Fine is an adjective made to do duty in Scotland for many more appropriate ones.

From *The Daft Days,* many illustrations may be taken of the colloquialisms which are common among educated Scottish people: "I am a conveyancing lawyer, so *mind* me in your prayers" (remember). "I hope you'll come in sometimes and see me *whiles* at night" (occasionally). "If this were a fancy story I *would be* telling you" (omit *be* and *ing*). "Why need you bother *with the like of that*" (a thing like). "It's *fair* ridiculous" (really). "Have you heard *what way she* is keeping to-day?" (how she is?). "How's the family?" "*Fine,*" said the clerk. "Yes, yes," said Mr. Dyce, "all one wants in this world is *the* health." "Confess you are just as glad as me that there's the *like of* Dr. Black." "She came quickly in to the tea-table, *almost at her tears*" (almost ready to cry). "She *someway* felt in the presence of Lady Anne the awe she had as a child for Barbara Mushet." "Kate was *bedded* by nine to make them shorter by an hour or two" (in bed). "And they'll *maybe* let her sit up to all hours."

These and many more in this delightful book of Neil Munro's are all in keeping, since they serve to give the people as they really speak and act. Scotticisms even come into the writing that is description and not conversation, but even there they are appropriate, for they are descriptions that seem to spring from the thoughts of the people in the story. Yet for those who wish to speak Standard English such phrases and words must be abandoned, and with them sometimes much charm, but they stamp the person—just as "I could never *abide* the colour of green" (endure); or else "I am so sorry, I really meant to call *for* you to-day, (I am owing you a call, you know), but I was *that* busy, I didn't *get your length.*" *For* should be *on, that* is wrong for *so,* and *get your length* is a bad Scotticism for "*manage* to come as far as your house." Compare also the variation of the *verbs mind* and *get.* "Still I have *mind* of the Gregory," and "he seemed suspiciously glad to *get* quit of it."—*Neil Munro.*

English Colloquialisms

Words and expressions which are peculiar to English people in their usage, though sometimes defensibly correct, are to be classed under provincialisms, because they are not common to the English speaking public in general. In a comparison of English and Scottish colloquialisms, though the latter are possibly and very explicably more numerous, it is only fair to add that the former are in many ways the more aggressive. I shall here deal in some little detail with the most objectionable ones.

Preposition to.—The use of the preposition

to with the word *different* is a widespread habit, and is to be altogether condemned. "This hat is different *to* that." "I am glad I am different *to* you." If we look into the meaning of *different* we find that it is absurd to say different *to*. *Different from* is correct, since differ comes from the Latin *dif-fero, i.e. dis-fero,* to carry away or from, apart. "This book is different from what I imagined" (not to). Similarly, *differ* is only used correctly with the word *with* when it means to disagree in sentiment. He *differs with* his brother on the question of the war, but he *differs from* his brother in personal appearence. *Different than* is another bad blunder.

Wrong past tense in verbs.—I have *drank* his health is incorrect for I have *drunk* his health, but a colloquialism which is very English is the use of the past participle for the past tense or preterite. Thus I *drunk* his health for I *drank*. In many other strong verbs we find the same error. "I *begun* to laugh," for "I *began* to laugh." "I *swum* three times accross the bath yesterday" (swam).

Lie and lay.—The misuse of *lay* for *lie* is peculiar to English people, and is not to be tolerated, for the one is transitive, the other intransitive. *Laid* is both the past and the past participle of lay. Yet we often hear "I *laid* down for half an hour." "I have *laid* here all the afternoon." Laid what? In this intransitive use "lay" and "lain," the past and past participle of *lie*, are the correct words. "I *lay* down for half an hour." "I have *lain* here all the afternoon." The correct use of *lay* is thus "Be quick and *lay* these roses by the lilies." "I *laid* the ruler by her book." "She declared I had *laid* the wet sponge on her slate."

I and me.—The use of *I*, nominative case, instead of *me*, objective when governed by a preposition or a verb, is found very often among English people even of the well-educated classes. Though found in Scotland too, it is not so common. "Between you and *I*, believe me, it is a good thing" (me). "They drove out to call on mother and I." "I cannot think why he never told John and *I* the good news." In these three cases *me* is correct, for it is the object, direct or indirect. This frequent error is of a serious nature. "You and he will play Gladys and I" (me).

Like.—There are many other offensive English colloquialisms which fall under the heading of vulgarisms, but a few only of the most obnoxious may be mentioned here. Such expressions as: "Like Mary did," "like I believe," "like they told me," while vulgarisms are peculiarly English ones. ***Like as*** should be used here instead of *like;* the word to be omitted is *like*, however, not *as*. The correct expressions are: "As Mary did," "as I believe," "as they told me."

Wrong terseness.—In many ways English has a happier knack, or perhaps it should be, say, more capability for terseness than some foreign tongues. For instance: "Did you do it?" "I did." In French or German such an expression as *I did*, which is complete and quite clear in English, would be impossible. The French "L'avez-vous fait?" requires the answer "Je l'ai fait" (I have done it). Similarly German, "Haben Sie es getan?" "Ich habe es getan," is the answer that is good German idiom. But this idiomatic terseness in English is apt to lead the way to liberties that are not allowed, and which ring colloquially and are thus idiomatically (regarding idiom as good idiom of course), as well as grammatically indefensible.

"Which she shouldn't have," and "I couldn't have," instead of "which she shouldn't have *done*" and "I couldn't have *done so*," are expressions that are often found in English.

Hadn't ought and *didn't ought*, instead of "ought not to have," occurs frequently in English.

Didn't use to, is an ugly as well as an incorrect colloquialism for *used not to*. "*They didn't use to* like going away for week-ends, but they do now." Change to "*They used not to like* going for week-ends, but they do now."

Sort of, kind of.—Against this type of English colloquialism—*sort of, kind of*—every precaution should be taken. This is the way in which it is used. "He is *kind of* nice to me, so I like him." "As we were coming back we *sort of* dropped behind the others." "It would be easier if you *sort of* explained how sorry you were." "He's certainly *kind of* handsome." Presumably *sort of* and *kind of* are used in a modifying sense, or the idea of conveying vagueness, but even then it is the reverse of pretty and indeed very objectless.

Badly.—*Badly* is a much used colloquialism for *greatly, exceedingly*. *Cf.* "I wanted that *badly*." *Badly* is also often used in that far from elegant phrase, "I am feeling *badly*." "My head is *badly* this morning." The adverb is quite out of place here. "I feel *bad*" (ill is the preferable word), "my head is bad." If bad could be used thus, why not on an analogy with this say "I feel bluely," as R. G. White wittily puts it. One can behave badly (that refers to an action) and feel *bad* (which refers to feeling), but not vice versa. Unquestionably the terms bad and badly in these senses at all are best dispensed with in our vocabulary.

Colloquialisms in General

Ugly exclamations.—The words *anyway, for anysake,* are no doubt often forcible expressions, but are not to be encouraged, as they are not good colloquialisms. "*Anyway* I shall go." A colloquialism which may really be regarded as a *solecism* is *any place.* "I don't want to go *any place*" (anywhere); *to* is necessary before any. "If you make *such another blot* I'll punish you" (another such). "He is *another* person *from* the one I expected" (another than).

Provincial.—"The soldiers *blamed* the defeat *on* the general"—a gross colloquialism for *blame* the general *for.* We can *lay* blame *upon,* however. "Come what will, I am *bound* to have my way." This is heard in parts of England as well as in the United States. It is only correct when it means *compelled,* not when merely *resolved.* It is curious to note the use of *like* where bound, meaning constrained, compelled, would be correct. "I'm *like* to do it, but I don't want to." A common phrase in Lancashire.

Can and may.—We must note the abuse of the word *can,* which is exceedingly common. It is misused for *may.* "Grandmamma, *can* I have the bread?" "There is no physical impossibility, child," was the answer. *Can* is "to be able"; *may* asks permission. Notice too, how inappropriate is the expression, "*the* bread," for *some* bread.

Common Inexactitudes.—"You *had better do* this." This is of very common usage, but it has been questioned by many authorities on language—Archbishop Trench, Wendell Holmes, Richard Grant White, among the number. Like its companion, I *had rather be,* it is making a strained use of the verb *had,* which signifies possession, not obligation or *wish.* On the same grounds the use of *hadn't ought to be,* cannot be justified—it is a vulgarism. *Plenty* used numerically is wrong. "Plenty of the men were there" (many); because plenty does not refer to numbers, but to supply of anything. "Plenty of water." "Their windows looked *on to* the courtyard." *Upon* should be used instead of *on to.* Similarly the proper word is *upon* in the sentence "He jumped *on to* the wall." Of almost universal usage is "to enjoy oneself." "I hoped you *enjoyed yourself* at the theatre." One usually expects to enjoy the play and not oneself. "He has been *gone* a month now," —poor English. "It is a month since he left." A provincial expression, but one that is gradually becoming archaic, is the use of *however,* thus: "He said no, but I'm going, *however.*"

Idiom

Idioms are special forms of speech that are peculiar to the instincts of a language. They spring up, often inexplicably, and form elements in the language which are of vital consequence and which may not be transgressed with impunity. While quite apart it is, at the same time, a difficult matter to readily distinguish between slang, idiom, and colloquialism. Idiom, placed in between, verges at times into both, and it is only a feeling for language (*Sprachgefühl*), which can guide unerringly. Slang in literature is rarely defensible, colloquialism is often open to censure, but idiom is indispensable. Every writer should wish to be idiomatic. It is, however, impossible to classify idioms, since they are really innumerable. They are, moreover, not to be learnt by rule of thumb. Good reading with the mind attentive is the best aid towards acquiring an appreciation of idiom.

An instance or two may be given of error arising from confusion of idiom. In sections, however, such as prepositions, conjunctions, malaprops and others, idiom has incidentally been more fully exemplified, or at least the abuse of it, since many of the faults there shown are due to a perversion of the recognised idiom.

Thus: *I speak to,* but *say that.* Confusion between these:

(1) "I, being on the scene, can unhesitatingly speak that the catastrophe was owing to no carelessness of the lift-man."

(2) "Civilisation has *advanced with* rapid *progress* in the Eastern Empire." (The idiom is to *make* rapid progress, or to advance with rapid *strides.* It is wrong to say *advance with progress.*)

(3) "This is not a moment for turning up our thumbs and noses in blissful ignorance of the danger about to burst upon us." (This cannot stand so. It is correct idiom to "turn up our noses," but we must "twiddle our thumbs." There is no idiom to turn up the thumb, unless in begging reprieve for the victim of a gladiatorial fight. The sentence to avoid error must be amplified, using both verbs.)

(4) "You have only to read the pamphlet to receive a flood of enlightenment thrown upon the present vexed question of the war." (Again confusion. You may *receive enlightenment* on a subject, or have a *flood of light thrown* upon a subject, but the above sentence by a mixture, a tautological mixture also, of the two expressions effectually destroys the idiom.)

(5) "If convinced, would you consider it wrong to burn your boats and place your whole faith and belief in that scheme, daring

though it be?" (It is correct to place *belief in* something, but the usual idiom is to *pin faith on* something. Thus *pin* and *place* are both necessary.)

(6) "He was dead opposed to all the plans I humbly suggested." (To be *dead against* the plans, or to be *absolutely opposed to* the plans but not to be *dead opposed*—this is not idiomatic.)

(7) "It is true that when he attempted to consider his relations with her he *was fogged*, and the fog thickened when he tried to grope his way into a clearer atmosphere." (This should be, he *became* fogged.)

(8) "He had *loomed* in the playing-fields as a captain of the cricket eleven." (This might be termed an instance of defective idiom, for the full expression is to *loom large*.)

(9) "I would carry it through *on the face of* all opposition." (What is meant is *in the face of*, for *on the face of* means at first glance.)

"There is nothing in the least to be gained from beating equivocally about the bush in the way you persist in doing." (To beat about the bush loses its emphasis by the introduction of the word *equivocally*. The one means the other. Either say: "There is nothing to be gained from beating about the bush," or else "by equivocating in the way." Together they kill each other.) "If you come you will only be tolerated if you graciously consent to take second fiddle to your sister." (This is surely a muddle between "*take* a back seat" and "play second fiddle.")

"He returned into the house laughing and joking herall the way." (It is an error to make *joke* take a direct object. Joke with, similarly *jest with*. It is ambiguous too, to leave laughing here without a preposition. Either laughing should be followed by a comma, or by *at*.)

"You would be well not to anticipate much towards his progress after the sea voyage." (In this sentence there are two breaches of idiom: (*a*) You would be well, should be either "You would *do* well," or else "*It* would be well." Also *anticipate towards* should be *anticipate from*.)

"It is odious that you should not realise that your dress cannot contrast with any dignity the exquisite simplicity of hers." (*With* is the preposition that must follow contrast.)

Giving as thus but the fewest instances of perverted idiom, pitfalls will, nevertheless, be suggested. The ear and eye must be trained consciously and unconsciously to attain the free and correct idiomatic mode of expression in both writing and speaking. Violations may arise, as exemplified, from the mere misuse of a preposition or from blunders of a more or less serious nature, all of which, however, are by no means negligible items in the acquiring and preserving of a good vocabulary.

Conjunctions as Errors

The misuse of conjunctions arising frequently from confusion between two or more, forms sufficiently large sections in mistakes in vocabulary to call for sharp comment.

Against.—This word, when used as a conjunction, being in reality a preposition, is a survival of an obsolete ellipsis for *against the time when*. Formerly of common occurrence, it is now reduced to being a colloquialism that is both inelegant and uncultured. "Hurry up and make the tea ready *against* your man comes home." "Your man" in this sentence meaning "your husband," shows that the class that would make use of this expression is the same as the one in which *against* is still a survival as a conjunction. Yet others too, pretending to a higher class, are not guiltless of its use thus.

As (*a*).—*As* used for *that* is a vulgarism, and has been noted under that head. Where used after verbs of "to know," "believe," "say," "think," and others to bring in a noun-clause it is peculiarly obnoxious. "I can't say *as* how he'll be up to time, you know." "I don't believe *as* you'll ever be a great success." *As* must be changed to *that*. This is a bad error, and unfortunately quite a common one, especially in southern dialect.

As (*b*).—*As* ought to be used, on the other hand, where *like* is wrongly made to take its place. This again is a vulgarism of a serious kind. "I don't seem able to climb those hills *like* I used to long ago" (change *like* to *as*).

As (*c*).—*As* alone expresses perfectly what the ugly combination of *like as* and *the same as* is made to do. "You don't look *like as* if you wanted to go." "I came in at the garden gate *the same as* you did." Again vulgarisms.

And used to begin a fresh sentence is a mistake that seems to be rapidly on the increase. *And* is really correctly used to add one word to another word, or one clause to another clause. According to this, then, *and* ought *not* to be made the first word in a fresh sentence. The following instances are cited from a few pages of one number of *The Bystander*. Instances that are parallel can be found in almost any page of a modern monthly, weekly, or daily paper or magazine. Indeed the error seems to have slipped into modern literature of all kinds.

"There are dozens of other instances.

And yet no one of these public men has become any less public as a result" (omit *and*). " These idlers can be seized by the nape of the neck and interned, for indefinite terms. *And* this by police or administrative order without any trial." (The last sentence should be a clause joined by *and* to the previous one.) Thus a fresh *paragraph* is begun:

" *And* then there is the breeding stud, at present on a small scale, but likely to be extended." This *and* is quite gratuitous. " In a sentence or two he conveys a personality, and with a few scraps of conversation he builds up an intimate and often intensely dramatic picture of some historical incident. *And* the picture becomes all the more intimate and real" (omit *and*). It will thus be seen that *and* has become a mannerism, and a reprehensible one.

(*a*) *Other than* is often wrongly used for *other besides*, whereas the meaning expressed is quite different.

(1) *Other* people *than* you may go to the ball.

(2) Other people *besides* you may go to the ball.

(1) Signifies that *you* may *not* go to the ball.

(2) Signifies that *other people as well as you* may go to the ball.

(*b*) *Other than.*—*Than* is the only word that can be correctly used after *other* for contrasting one object with another. Yet the expressions, *other from*, *other except*, *other but*, are frequently found, only they are quite incorrect.

" He had no *other* ambition *but* to become Home Secretary." To make this read correctly, *other* must either be left out altogether or, if retained, *than* must be substituted for *but*.

" You seem to be *another* person *from* what you used to be." Very inelegant. Either *another* must be changed to *a different* or *from* changed to *than*. Similarly compare the inaccuracy of: " I have no *other* dress *except* the one I showed you." Here too *than* for the purpose of comparison or contrast must be used, not *except*.

Once is an adverb that not infrequently appears in modern journalism as a conjunction equal to " when once," or " if once."

" The strikers would gain greatly in strength, *once* they become unanimous in their demands" (*when* or *if* should be placed before *once*).

Now and *notwithstanding* are sometimes loosely used as conjunctions, but when this is so they must be followed by *that*. " Why should I continue to attend *now* the lecturer is changed?" " You must attend *notwithstanding* the lecturer you like has gone." It is necessary that *that* should follow both *now* and *notwithstanding* in these sentences.

Providing is *not* to be used as an equivalent to *provided*. *Provided* (*it being provided* is its full form) takes *that* after it, or may be used without any following *that*. But to make *providing* do duty for *provided* is quite incorrect, and unfortunately is a habit much in vogue in recent journalism.

" There is no doubt the whole affair must be a success, *providing* the climatic conditions are favourable" (provided).—*Daily Mail.*

Prefer than is a common error; *to* should follow prefer. " You should prefer to stay at home *than* to give all this trouble about your departure to Germany" Incorrect. This sentence should read: " You should prefer staying at home to giving all this trouble."

Whether.—After the verb *to doubt*, the conjunctive *whether* should be used, not *that*. " It appears doubtful *that* it will be fine for to-morrow's garden-party." Change *that* to *whether*. Errors often arise from confusion between conjunctions, that is when two expressions become mixed. This is the case with *little or nothing*, and *little if anything*. These are correct and really mean the same thing, but error arises when *or* and *if* become confused. Thus it is wrong to say " *Little if nothing* was accomplished that afternoon." *Little or anything* is likewise absurd, yet found.

Except and *without* are prepositions, and not conjunctions equivalent to *unless*. They are thus wrongly made to do duty in this way, for it is an obsolete form, though correct, to be used as a conjunction followed by *that*. " *Except that* thou obey I shall never reward thee." Grammatically correct, but archaic. *Unless* should be used nowadays. " *Except* you return home immediately you will repent" (change to *unless*). " *Without* you desire it I shall not stay" (colloquial and wrong; change to *unless*).

If ever, or never.—An error is apt to arise from what is apparently confusion between these two expressions. *Seldom* is the word that is used in connection with these two particular instances. *Seldom or ever* is wrongly used for *seldom if ever*. This latter expression is equivalent to *seldom* or *never*, for amplifying thus it can be shown that: (1) He seldom if ever came to see us, is the same as (2) He seldom or never came to see us, since (1) really means: He seldom came to see us, if indeed he ever came to see us at all; and (2) in full means: He seldom came to see us, or indeed never came to see us. It will easily be seen how the inaccurate " He *seldom or ever* came to see us" arose from mixing the two forms.

Errors in conjunction may seem of minor

importance, but they are among the most relentless betrayers of the careless speaker or writer. The selection dealt with here will bear witness to the risks lurking in their misuse.

Misuse of Prepositions

The misuse of prepositions of various kinds has been commented on in Colloquialisms, Anglicisms, and especially Scotticisms. There are further, however, certain prepositions which ought, both by idiom and the sense required, to follow certain adjectives, nouns, verbs and adverbs. The following will serve to exemplify some of the confusion that only too easily may arise.

"Your resistance *of* my suit is in vain" (say to). "Apparently spoiled *with* blots" (by). "It is useless to say what you were disputing" (about has been omitted). "He was presented with a testimonial *of* his worth" (to). "I shall never attempt to interfere *with* your affairs" (in). Yet it is to be noticed that it is correct to interfere (grammatically correct perhaps it should be said) *with people*. "If you come you must be oblivious *to* any signs of friction" (of). "It is incomprehensible how you could have remained unconscious, even for a short time, *to* its attractions" (of). "He is certainly terrified *for* the sound of thunder" (at, of). Similarly "to be frightened for a thing" instead of (of). "So far he is impervious certainly *of* her charms" (to).

It is a distinct vulgarism to be angry *at* a person. In good English one must be angry *with* a person, and angry *at* a thing. The widespread error of *different to* has been remarked upon. *Different from* is correct, and even if usage were to lead to the universal usage of *different to*, it has nothing to recommend it, and there is surely little sense in ousting for its sake *different from* out of the language. Yet *different to* seems now to have become definitely established in the language—at least it has the sanction of many good writers; it will probably be soon regarded as allowing of both constructions *to* and *from*, like *averse to* and *averse from*.

The right use of prepositions really depends upon whether the preposition expresses the relation required by the sense in showing what one person or thing has to do with another person or thing. A further difficulty is that the preposition must suit the idiom imposed by custom as well as the sense intended by the writer. Thus one may have died *of* a thing or died *from* something, both prepositions being correct according to the sense intended. "He died of appendicitis," but when death is caused by something other than disease, "He died *from* the blow inflicted." A few examples:

Wrong Use.—Between and *among*. (*a*) Generally speaking, *between* has a more limited significance than *among*. "Between" is used in reference to two persons or things, "among" in reference to more than two. (*b*) *Between* has, however, the further meaning of denoting some reciprocal action or relation between two or *more* persons or things.

(*a*) 1. "He and I agreed to do the work *among* us" (between).

2. "His sister, he and I agreed to do the work between us" (among).

(*b*) "An alliance has been formed among the three most important European powers" (*between* is correct here).

Beside and *besides* are sometimes used confusedly. *Beside* means "by the side of," and thus sometimes "outside of." *Besides* means *in addition to*. "She turned round, then came and stood *besides* me" (incorrect for *beside*=by my side). "All you have both said and written is *besides* the point" (incorrect for *beside*, *i.e.* irrelevant to). "Undoubtedly she is useful, *beside* being an ornament" (incorrect for *besides* =in addition to).

In and *within* are not identical in meaning, for *in* denotes the end of a period of time, *within* some period short of the end. So "to come back *within* a month" means that a month will not have elapsed before the return. But to come back *in a* month, means at the end of that time. When not thus discriminated they are used loosely and wrongly.

Idiom has iron bonds which are as unchangeable really as strict grammatical rules—their violation indeed of the former is often the more disastrous for good writing. One or two sentences will here be given to show the prepositions which follow certain words idiomatically. It would be hardly possible, even if necessary, to give an exhaustive list: "I confer this honour *upon* you." "He conferred *with* me how best to succeed in the undertaking."

Care.—Care is a word requiring a little attention in its use. One does not care *for* something (in the sense of liking), but if negligent one does not take care *of* one's clothes.

Call.—Call may be followed by *on*, *for*, *to*, thus: "To call *on* a person" (to visit at the house). To call *for* a person is to bring the person away with you. To call *to* a person is to shout to him.

Buy.—We buy goods *from* a shop, but *of* a person. These few instances will suffice to show the need of wariness.

Sometimes blunders occur in a sentence

where two verbs are used which are followed by two different prepositions, one of which is suppressed: "The enemy *at* whom he had mocked and most unreasonably found fault." It is incorrect to *find fault at*—a vulgarism indeed; "to find fault *with*" is necessary—so that the sentence must be amplified thus: "The enemy *at* whom he had mocked and *with whom* he had most unreasonably found fault." Or again, the error may arise from the presence of transitive and intransitive verbs in the same sentence. "He petted me, jeered, cajoled and mocked in turn." *Jeer*, however, is *not* transitive—*at* must be used. "He jeered *at* me."

The omission of a necessary preposition is also not infrequent. *I write you* is a commercial phrase only now. It has been remarked upon as a Scotticism, but the use, though more general north of the border, is to be found, perhaps from imitation, south also. "I wrote you all the news that I could." *To* is essential. "I wrote to you all the news that I could."

Prepositions that tail in at the end of sentences have already been noticed as of increasing numbers. It may seem pedantic to criticise what seems to be becoming an almost uniform habit—but surely it is permissible to criticise such a sentence as "It is impossible to tell exactly how it arose, or indeed after all its complications and meanderings where it will lead *to*." *To what* or *whither* ought to be written.

Shall and will.—The more North we come in England the more frequently is to be found a different usage of *shall* and *will*. The distinction has been exhaustively dealt with by several authorities on English—here we purpose to deal but cursorily with this particular error. North of the border the habit of misuse would seem to be ingrained, just as in Southern England the correct use is apparently instinctive. A general rule may be laid down that when merely futurity is meant without any purpose *shall* is to be used in the *first persons*, singular and plural, for shall is here merely an auxiliary verb forming part of the future tense signifying what is about to take place. Thus: "I *shall* arrive to-morrow" only tells that the event of my arriving to-morrow is a thing that is going to happen. When this futurity is used with the second and third persons, singular and plural, *will* is used instead of *shall*. Thus: "She *will* arrive to-morrow," "They *will* arrive to-morrow," "You *will* arrive to-morrow," merely means that your arriving and their arriving is an event going to happen.

Will used in the first person (singular or plural) no longer denotes futurity as in the second and third persons, but *purpose, promise, willingness,* and *determination* if made emphatic. Thus "I *will* arrive to-morrow" means that I desire to arrive, or purpose, or promise to arrive if emphatic. I *will* come; it signifies that I *insist* on arriving.

When *shall* is used with the second and third person (singular or plural), as: "He *shall* arrive to-morrow," or "You *shall* arrive," command and authority are implied on the part of the speaker.

Shall is much less used than *will*. In by far the majority of cases the error arises in the use of *will* for *shall*. It is only too common to hear such a sentence as "What time *will* we start to-morrow?"

Should and *would* call for some remarks here too. When they simply respectively express the *past tenses* (preterite) of *shall* and *will*, then the rules regarding *shall* and *will* are to be applied to them also. There is often, however, a sense of *duty, obligation, custom*, in which *should* and *would* also appear. Further, they also express a *conditional* or *subjunctive* mood.

(*a*) 1. *Would*, expressing a custom. "They would laugh away their tears each night." Here constant exercise of will is implied.

2. *Would*, expressing a wish. "Would that daylight were here." "I would not have you a failure." Will is here shown.

(*b*) 1. *Should*, showing obligation. "You *should* not resist his entreaty." "Considering all the facts, I *should* not do so."

Should is used like *shall*, to express future time in the first person. In detail thus:

(*a*) "I *should* be very glad to come" (contingent future).

(*b*) "I left word that I *should* be back at four" (indirect speech).

(*c*) "I was doubtful that I *should* manage to meet her" (dependent clause).

In all these three cases futurity is implied: *should* in (*a*) is in a principal clause; (*b*),(*c*) in subordinate clauses, where *the verb of the principal clause is in the past tense.*

Would is used like *will*, expressing future time in the second or third person. In detail:

(*a*) "He *would* be very glad to come" (contingent future).

(*b*) "He told me that he *would* be back at four o'clock" (indirect speech).

(*c*) "He was doubtful that he *would* manage to meet her" (dependent clause).

Again in these three cases futurity is implied; *would* is (*a*) in a principal clause; (*b*) and (*c*) in subordinate clauses where the verb of the *principal clause is in a past tense.*

A recent critic has dwelt upon the use of *should* impersonally. "It would seem," and "one would do this," are supported by

writers of eminence. This is an idiom, and not a phrase to be grammatically determined. "It *should* seem this," "*Should* it be so," "One *should* think," are cited as being the more correct idioms, while the substitution of *would* in these phrases is looked upon as a deviation from the idiom. But there is certainly a subtle distinction between "It would seem," "It should seem," which makes us loth to sacrifice the former for the latter. Why not preserve both usages, and thus keep the fine shades of meaning differing between them? "It would seem to be so" has a deliberative sense in contrast to the obligatory tone in "It should seem to be so."

Journalese

It would not be easy to give an exact definition of *Journalese*. The term is always used in a disparaging if not contemptuous sense, and seems to have a sufficiently broad meaning to cover all the varying types of sins committed by journalists in their writings. The secret of good writing can never be wholly or satisfactorily revealed. There are elements in it, perhaps *the* elements, which are too evasive for their exact nature to be subjected to analysis. Positive and negative rules may be laid down which will act, to some extent, as auxiliaries in achieving a triumph, but the main force that wrought the victory will lie in the personality and power of expressions of the writer. The oft-quoted "Style is the man," is but a concise way of saying that the test of a good work is that in it we find the author. This is still true where the work is felt to be detached and impersonal. Some writers have a strongly marked style which, no matter in what strange territory it may be found, is unmistakable. Others, possessed of a great versatility, seem to offer styles that can claim no kinship with each other. That is often because the urgent rule, recognised by all good writers, which demands the style to be suited to the subject-matter, is here strictly followed—followed though it may be unconsciously. It must depend upon the theme whether the style is literary or scientific, dignified or familiar.

Leaving this digression to examine what may be comprised under the journalistic style, we would not wish to condemn the latter in itself, but merely to protest against the numerous flaws which it harbours. A good defence might be offered by the plea of want of time in which to purge his productions of errors and hackneyed phrases, of the intricate and abstract, and thus reduce them to the simple and concrete. The necessary haste and breathless output on the part of the much-abused journalist are very real and extenuating facts, but ones however which can only, at the most, partially acquit him. The newspaper, daily and weekly, the monthly and fortnightly magazines are, ever increasingly, also a medium of such unquestionable influence on the ideas, conversation, style of the general reading public that a strong sense of responsibility might be expected to go with their productions.

Grandiose phrases go hand in hand with abstractions.

It is the carelessly "run-off" stuff, bristling with abstractions, that calls for censure; the love of the long word, too, suggests a desire of a display of learnedness, which is one of the outstanding vices of journalese. Of the habit which has developed into a disease of interlarding an article with foreign words we have to speak in another section. The mania for the erudite seems to be sadly prevalent.

1. *Stiff style.*—Under this heading, which shows the avoidance of a direct simplicity, we may quote the following:

"Mons. —— performances are unquestionably of a most captivating and accomplished character. By means of his transparent or glass apparatus he performs, with the most wonderful volatility and artistic magical skill a succession of indescribably clever experiments; those of the 'column and glove,' 'electric money' and 'incomprehensible canary,' accomplished without apparent apparatus or confederacy, being perhaps unparalleled performances in the way of *leger de main* and illusion. While the performance throughout is of the most brilliant description, there is no mistake and no deception as to its scientific dexterity and talent."—*Morning Herald.*

"Such corporate members as at present are dispensed with by that lymphatic monument of typographical torpidity."—*Review of Reviews.*

Or, as a further instance of a neglect of the Saxon element in our language:

"The craven fears regarding the use of triumphant ochlocracies are so widespread that the world has become filled with a generation of misologists who know not what they seek. 'Sufficient unto the day is the evil thereof, is the popular political shibboleth; everyone displays a cunctative disposition; and whilst even thirty years ago an American massacre aroused concern, to-day synalgia is looked upon as the forerunner of stupid antiperistas which can only lead to the most unfortunate results. Any plan which is really logical is looked on as prompted by a Catilinarian attitude. A

common phenomenon is held to be a noumenon," &c.

What is worse than worthless parade of learning!

It is a habit of the journalist to use the more high-sounding term when a simpler would be preferable, if only to free the sentence from its stiff stereotyped appearence.

Perhaps the best illustration of the pompous tendency of journalism is to be found in De Quincey's criticism in his essay on "Style," where he speaks of the verbiage and affected forms used by the very landlady, who stores up a vocabulary gleaned from the daily paper—or better still, the oft-quoted list of *Old* and *New Styles* of newspaper writing given in the *Biglow Papers* by J. Russell Lowell. With a few modifications the likeness to modern Journalism still holds good.

2. *Jingles and alliteration.*—Among minor weaknesses which may be classed under journalese are to be noted the writing of jingles—sometimes purposely, but generally accidentally—and the trick of alliteration, which is only one of the secrets of good writing when discreetly used. *Jingles* arise doubtless from over-hasty composition, but they are slips that are very displeasing.

"We look askance upon vast *aggregations* of *populations*, and we are inclined to believe that in comparatively small communities we find a healthier and more effective municipal life."—*Morning Post.*

"The existence of persistence." "Latter Matter."—*Daily Chronicle.*

"A bright spot in the year's history is the *negotiation* of an *arbitration* between this country and the United States."—*Westminster Gazette.*

A jingle may sometimes be written consciously and rightly for emphasis:

"One would have thought that it would be generally known that the *Co-operative Wholesale Society*, with its gigantic turnover of nearly £30,000,000, is *wholly* and *solely* owned and conducted by working men."—*Daily Mail.*

Or again, the following jingles are obviously written intentionally:

"Others are less confiding, and Mary is falsely, but not unreasonably, charged with a *sad bad* past which belongs to another."—*Daily Mail.*

"He is very reserved in manner, and in his speech (with a slightly Scotch accent), a wee bit uninspiring—a despiser of 'purple passages' and all such *airy fairiness* as Mr. Balfour and Lord Hugh Cecil are prone to indulge in."—*The Bystander.*

Alliteration.—"This novel has more bearing on clothes than on character."

"The popular manifestations lacked nothing in warmth of welcome."—*Westminster Gazette.*

"Mr. Steel Maitland gallantly tried to save the situation—broke in upon Balfour practising Bach—demanded sacred right of signing cheques and generally managing the show."—*The Bystander.*

"His past record is positively peppered with those 'varsity prizes."—*The Bystander.*

"The silent, sibilant, sombre, sinuous, stealthy conger eel."—*MacGill.*

"Party allegiance is governed more by personal enthusiasm or personal repulsion than by any serious difference of political principle."—*Review of Reviews.*

"There is a general agreement that an indispensable condition of the convocation of a conference would be the strict limitation of the programme of the Tripolitan issue."—*The Times.*

"But she rebels with a less delicate idea of the decencies of debate." "All her life she had been petted and pampered, admired and adored."—*Review of Reviews.*

"Dolly—a fluffy, fascinating, tiny fiend of stupendous will-power and most vigorous mentality."—*Pall Mall Gazette.*

Alliteration comes unconsciously often, and it is even a little difficult to avoid it—or again it is intentional. As a finale to quotations of modern alliteration we give the following, which certainly provides a surfeit. It is from "Eve" (Maarten) in a review of that book. "The girl in her white dress, with her fair face stood beside her florid flannelled father. The roses were all about the verandah, the rosy roses."—*Daily Mail.*

Flowery Flourishes.—A passing word may not inappropriately be said about the hackneyed turn of phrase that is best described as a flowery flourish. Thus a solo is *tastefully rendered*, or *executed with great acceptance*. *Interpret* and *technique* are always in great request. Musical criticism is admittedly a branch of much difficulty, wherefore it is well to watch lest the language be overdone. *Punch* has an amusing skit on what it terms "Morning Post Impressionism." Though the caricature is palpably absurd, it gives us an idea of the unfortunate original. The quotation is of a few of the sentences in *Punch*: "Herr Hugo Rumpelmeyer remains the best representative of the tauricidal gladiator that has yet emerged on the metropolitan boards. . . . The reception of the work was marked by a cordiality which testified how fully the audience appreciated the meritorious efforts of the artists concerned in a thoroughly

conscientious rendition . . . originally composed as a *lever de rideau.*"

" And so we are apt in our inegregiousness to stand like sheep gazing over the wattles across the waste, to where among the daisies in the transient sunshine disports himself the strayed reveller."—*Westminster Gazette.*

Weak and verbose with an ugly coining —the hybrid—*inegregiousness.*

The following may be styled a flowery flourish, or perhaps a *sustained flowery flourish:*

" Judith sallies out in the darkness of the terror and famine and despair of Bethulia, possessed by the arrogance and flame of her virginity to fetch from its shoulders out of the Assyrian camp the lust-maddened, megalomaniac head of Holofernes."

Careful restrictions.—In the opposite camp from *flowery flourishes* may be placed the numerous restrictive adverbs—*practically, perhaps, rather, somewhat,* and many others. They are to be found not once but scores of times in the daily and weekly issues of various papers. They have become meaningless in many instances of their use, and as irritating to the reader as is the abused " in point of fact."

" So to speak "—another favourite restricting clause:

" They will go to the fountain-head, *so to speak.*"—*Morning Post.*

" In the *somewhat* sombre narrative before us."—*Review of Reviews.*

These restricting clauses and words abound in each and every newspaper; they have a touch suggestive of Scotch canniness, but are usually gratuitous and valueless.

A sweeping condemnation appears in a current number of *T. P.'s Weekly,* which inveighs with vehemence against the substance in general of journalistic productions; there is no analysis of offending details. It runs thus àpropos of the said articles: " They are dull because the man really puts nothing of himself into them; he reaches down his encyclopedia or his notebook, garners the few necessary facts and references, flavours with a quotation or two, and fills up with the dense sawdust of journalistic verbiage." Pit against this a chance remark on the feasibility of weeding out the tares from the wheat: " It is said that the journalistic market is narrowing, and an able writer predicts that much ' sawdust ' journalism will be swept away in the house movings—a delicate matter indeed." The criticism that is negative is much more frequent, because it is easier than the criticism that is positive. Certain types of journalese are so obvious in the nature of their offence as to permit of castigation and surely of remedy. While abstractions and the want of Saxon English have been justly and strongly denounced on account of the slipshod and affected writing to which they lead, the most powerful impetus for a bracing of language by a simplifying of expression surely rests in the responsibility of the newspaper being a medium for widening the conceptions, which is synonymous in this instance with the intelligence of the general reading public.

While judgment is passed in no favourable way on the newspaper man—Mr. Thomas Hardy has attacked strongly lately—he in turn may undoubtedly sit in judgment on " a wide circle of his fellow-countrymen." Slipshod reading leads to slipshod writing, and much of the inaccuracy and gross carelessness of modern writing arises from the people who have learnt to read, not knowing *how* to read. The tendency to slovenly English in both writing and talking has certainly a steady increase; the remedy is not easily suggested, because the blame cannot be definitely assigned. Newspaper slipshod writing will come in for a share of the blame, but, on the other hand, the schools and their inadequate system must also be held responsible.

Americanisms

Intercourse between the Old and the New World has received a great impetus within the last half century. Travelling facilities have made of the gap an easy span. Wealth and the spirit of enterprise have done the rest. The influence of America is making rapid encroachments. The last word is used advisedly, for the genius of the American differs very widely from the genius of the Englishman. Excellent and individual as the former is in itself, as a medium for modifying and influencing the very dissimilar type in the Mother Country, it ought not to receive encouragement. English and American development have been made on such different lines, indeed more divergent than parallel, that a common vocabulary, even as a common outlook, would be both impossible and undesirable. In *Words and their Ways* the essential dissimilarity has been well described: " The history of railroading illustrates the point in question remarkably well. English and American railroads developed independently, and long after the separation of the colonies from the Mother Country. The special vocabulary, therefore, differs widely in the two countries. In Great Britain coaching terms were utilised. Hence we find *coaches, drivers, guards,* and *booking offices* in England, but *cars, engineers, conductors,* and *ticket offices* in

the United States. *Booking office* is a particularly interesting transference. It was originally the bureau at which one entered or 'booked' one's name in advance, in order to secure a place in the coach. Many of the differences between the language of England and that of America depend in like manner on the independent development of industries or occupations in the two countries. Compare *lift* with *elevator*, *tram* with *horsecar* (or *electric car*), parish council with *selectmen*, and so on. The investigation of such divergencies is a matter of much interest, but has usually been pursued in a somewhat perfunctory way, with little regard to linguistic principles. The conservative tendency to retain familiar terms in a new application, is probably stronger in England than in America."

This illustration then of railroading in particular may be applied to many things in general, and serve as a protest against American influence which is making sure headway in the Mother Country. Americanisms are the outward and visible sign of this influence. The term "Americanism" has come to have a very comprehensive meaning; in its narrowest sense it is a word or phrase that may have current and respectable usage in America, but is not accepted by the highest standard of the King's English. The term, however, also embraces the breezy vernacular of the West as well as the phrases naturally arising to meet the needs and usages of the developing life of America. These Americanisms are to be found ranging far and wide in British talk and British writing, owing, not only to the actual intercourse which takes place between the two peoples, but also to the mass of literature of various kinds—books, journals, newspapers—that comes across the Atlantic to delight, amuse, and surprise a large British public.

"There is a real danger of our literature's being Americanised, and that not merely in details of vocabulary, but in its general tone"—thus runs the criticism in *The King's English*—"and Mr. Rudyard Kipling and his school are cited as 'Americanising us.'"

Survivals.—It is to be noted that many so-called Americanisms are in reality obsolete English words—or if not obsolete they have suffered such perversion as to become quite dissimilar in meaning. *Bravely* is a word that survives in America in the old English sense of *excellently*, a meaning which is not found with the modern English usage of the word. *Boughten* is another survival—still, however, to be found in the North of England, where the expression *boughten* bread is used to distinguish it from home-made. *Fall* is the American equivalent for Autumn, a poetical word and very expressive, and one that is really the other English term for the third season of the year.

The word *curious* also has been preserved in American usage in the meaning of particular, fine, nice—in our sense of a *nice distinction*—which was really the original Old English sense, now subtly changed. Another very interesting Americanism is the term *cruel*—again a survival. It is an intensitive of some force, meaning greatly, exceedingly. "*Cruel* angry," "*cruel* mad," are among the expressions found exemplifying its old English use. It seems to bid fair to slip into modern English, where it is certainly superfluous, for already such hyperbole exist in overwhelming and senseless hordes. *To tarry.*—This verb, meaning to linger or delay, has, except for poetical patronage, fallen into disuse in English, whereas in America it is still in its prime. Even more so has *squelch*—to crush—become obsolete in England, while being still universally used in America. A word that has become popular again in English after nearly dying out, and which has always held its course in New World phraseology, is to *squirm*—to twist and wriggle—a verb ill to be dispensed with, because of its peculiar expressiveness. "*Fleshy*" in its literal sense is no longer admissible in polite English, but it still finds favour in American speech. Even so, *afeared*, *afore*, *aforehand* are flourishing Americanisms, but obsolete English.

These survivals are interesting as showing one aspect of the nature of Americanisms. In some cases they are words that the Mother tongue would have done well to preserve, as for instance in the picturesque *Fall* (moreover Spring, Summer, and Winter are not Latin derivatives), and where they are creeping back into the parent language they should not be shown cold hospitality. On the other hand, however, there are survivals in America which on no account do we wish to be reintroduced.

Americanisms that are of American birth.—In quite the opposite camp must be placed words that are of American origin, words that have arisen out of the vast development in all branches of human industry during the last half century. *Telephone*, *cablegram*, and *telegram* may stand as a type of this kind of Americanism that is indispensable in the Mother Country. To *wire* and to *cable* we might term American Neologisms, for they are transatlantic coinages, and ones which seem to find general acceptance, for they are to be met with in current literature. *Ize* is a favourite

suffix in coining in the States, more so perhaps than in England. It very often does service to convert a proper name into a verb—to *macadamize* roads, from one *Macadam;* similarly to *harveyize* steel from *Harvey*, the inventor of the process. Several words of American creation have come over into English, and cannot be regarded as welcome additions—*attitudinize* is one of these; even uglier is *gallantize*.

"But the dread of it is distinctly nearer *materialising* since the departure of Mr. Hull from the Botha ministry."—*T. P.'s Weekly.*

To *materialize* is a term very much to the fore in American colloquialisms. Farmer gives some interesting examples of the popular use of this word, arising no doubt unconsciously through the influence of the teachings of spiritualism.

(*a*) "The branch line to connect Pensacola with the main stem of the Birmingham and Navy Cove Railway at, or near, Mobile, is rapidly *materializing*."

(*b*) "One day last week I spent three-quarters of an hour on an East river pier waiting for an excursion boat to *materialize*."—*Texas Siftings.*

(*c*) "An invitation to President Cleveland was sent to Fire Island this afternoon, and the ladies were in a flutter of excitement, but up to a late hour he had not *materialized*. The probability is that Mr. Cleveland has not got his dress suit on board the yacht, and would not like to wear his fishing clothes on this occasion."—*New York Herald.*

"But Barbara was averse to building any castles in the air which she had small chance of being able to *materialize*."—*Century Magazine.*

This extended use of the word has crept into English.

Many and miscellaneous are the American coinages which make good their existence in the English tongue. *To jerrymander*—a species of political "cooking of accounts"—is a term often seen in modern English newspapers and journals. The following may be cited from *The Bystander*, showing how useful the word has become: "For a Liberal cannot understand anyone objecting to a constitution; for him it is the sin against the Holy Ghost, as long as the Constitution is one that can be *jerrymandered* to suit the party in the House."

"Whilst the Liberals use the Irish to *jerrymander* the House of Lords."

Boom is a word that is an Americanism become popular in England.

"He became naturally and particularly interested in the cycling trade, then at the beginning of its *boom*."—*Westminster Gazette.*

Among barbarisms which receive undue encouragement from English writers may be mentioned *donate, antagonize, placate, transpire* (in the American usage of to happen).

"Although little that is new is allowed to *transpire*."—*Review of Reviews.*

"Events that are daily *transpiring* under our very eyes."—*White.*

Slang and *colloquialisms* in English have both had their numbers swelled by the addition of Americanisms. Among those most frequently to be heard may be ranked: "What's the damage?" "To be at a loose end." "Big bugs." "Mash and masher" (swell). "To monkey." "To climb down." "To let down." "Toney." "Vim." "To talk like a book." "To take the cake." "To darken one's door." "Bet your bottom dollar." "To tree." "Tall story." "To have the floor." "Right along" (at once), "fix up" (organize), "back of" (behind), "anyway" (at any rate), "back number" (antiquated), "just" (very—just sweet). "To make things hum, hustle."

Standpoint, for "point of view," is sadly frequent in our current literature.

"Russia took the *standpoint* that it was unnecessary that they should be closed to neutral shipping."—*Westminster Gazette.*

"It is strange that such a *standpoint* should persist nearly two thousand years after it."—*T. P.'s Weekly.*

Americans are proverbially always in a hurry, and speed in American life and business is of the highest importance. Doubtless the frequent clipping of words and abbreviations even to initials themselves have their origin in the generally exaggerated estimate of the value of time. Some of these curtailings are now common in England—slang, too, has its share in the clipping process. *O.K.* (all right). *A1 and no mistake. B.T.I.* (big thing on ice), are of frequent occurrence. *Ad.* for advertisement.

Miscellaneous.—Elect is an Americanism in the sense of choosing between two things. In this extension of its primary meaning—to elect officers of state—it is to be found insinuating itself into English literature. "She hesitated as to which of the two roads she should *elect* to take."

American revivalists have made the term "to *experience*," meaning "to get or experience religion," familiar to English people, and it has been accepted as a way of expressing conversion. *I experienced religion* is the same as saying I was converted.

Instead of our simple word funeral, or

burial, nowadays, the stiff and pompous *interment* is frequently used—with Americans it is the word in greater favour; but this is no reason why it should have successfully curried favour with the English. *To can* has come into common use in recent years owing to the popularity of American *tinned* or *canned* goods.

The colloquial use in America of *crowd* —" I don't belong to that crowd " (set), or even in reference to a single person—*he's a bad crowd*, is gradually becoming adopted by English colloquialism also.

It is interesting to note the increase of the word *help*, and *lady help* in England. It is significant of the present difficulties of the servant question that our advertisement domestic column offers numerous unemployed *lady helps* in far larger numbers than really disengaged *servants*. *Help* has come over from America, where it is the regular term for a domestic servant. The verb *fix* and *fix up* has been called the hardest worked word in the American language. De Vere and Farmer say it may safely be called the American word of words, since " there is probably no action whatever performed by mind or body which is not represented at some time or other by this catholic word." It is the verb universal, and embraces all acts from a lady *fixing* her hair to the boot-black *fixing* his boots. It illustrates indolence to think, or the habit in the wild rush of life of using the term that first comes to mind. *Fix* is thus a kind of Jack-of-all-trades. One of the first Americanisms met with in *The Daft Days* is Bud's use of *fix*:

" Father *fixed* that."—*Neil Munro.*

Fix up, meaning to organise, is also become lamentably frequent in English literature. *Likely*, in the sense of serviceable, is an Americanism used colloquially now in England. " He seems a *likely* person." A common colloquialism in English, which is really an Americanism, is the expression *at that*, which is employed apparently to give emphasis instead of the words " too " or " moreover." *Kind of* is very ugly when made to do service for " somewhat " and " rather." The English *sort of* is a vulgarism of the same type, but " kind of " is becoming far too frequent also. *Sorter kind of* is the real Americanism, however. English newspapers and magazines are very fond of repeating Americanisms which have the appearance of being mere catch phrases or slang; sometimes they have inverted commas, sometimes not:

" Surely a programme *calculated* to satisfy even the most *calculating rubbernuts* that ever crossed the *Pond*."—*Scots Pictorial.*

These extracts are taken haphazard from Mr. Rudyard Kipling. In an hardly definable yet vital way they exemplify the tone, American tone that is, which is gradually pervading much of our literature:

" He could hear the flaring bows cut and *squelch*, and there was a pause ere the divided waters came down on the deck above, like a volley of buck-shot."

" Wop! she sat down in the moon-path on the water, curtseying with a flourish of pride impressive enough, had not the wheel-gear sniggered mockingly in its box."

" The slip through the *glidy* fog banks."

" A jaunty little feather of water curled in front of it—on a salmon-coloured gleaming side. It tilted forward and downward with a heart-stilling ' Ssssooo '; the ladder disappeared; a line of brass-rimmed port-holes flashed past—the little schooner staggered and shook in a rush of screw-torn water."

" The deep fizzed like freshly-opened soda water."

" Now a bark is feminine beyond all other daughters of the sea, and this tall hesitating creature, with her white and gilt figurehead looked just like a bewildered woman half lifting her skirts to cross a muddy street under the jeers of bad little boys."

" Then the storm died out in long separated vicious dags of blue-white flame, followed by a single roar like the roar of a mortar battery, and the shaken air tinkled under the stars as it got back to silence."

" The smoke of some liner *smudged* the blue, and to eastward a big ship's top-gallant sails, just lifting, made a *square nick* in it."

" Followed the *woolly* sound of the cable."

" A waste of *wallowing* sea."

The epithets and style in general savours less of English than of American methods.

" It is the fashion there to wear elaborate costumes, with stockings, collars, and *dinky* little bonnets."—*Pall Mall Gazette.*

" He has Mr. Taft ' beaten to a frazzle,' as he would say."—*Pall Mall Gazette.*

" He did not trust the *elevator*, but flew downstairs."—*Harper.*

The last quotation is cited from a paper of some years back, showing that *elevator* was even then in vogue instead of *lift*.

" He started cold," as the Americans say."—*Daily Mail.*

" To what instinct do these things appeal, these affairs of vulgar pettiness, of common boisterous idea—less fun or rather *funniment*. I think we have to thank America for the word."—*Westminster Gazette.*

As instances of colloquial Americanisms that have crept to a more or less extent into English speech the following may be given from Neil Munro's *The Daft Days*. They sound quaint and charming from Bud's lips, but are far from desirable in any but an American atmosphere.

"That's the way Shakespeare'd *fix* it, and he knew." "There was a lot of *dinky* talk about princes and Russian army officers and *slabs* of poetry."

"I like scent myself *some*, and I *just* dote on Florida water."

"I guess I'll *head for* home now."

"I was *awful liable* to have tickled you on the bald part of your head."

"Are you sure you are not angry *any*."

"She's a pretty *tough* proposition."

"Uncle Dan's tickled to death to see so many *beaux* you have."

"He's bound to *boom* the show somehow."

"I've fixed it up for Charles; he's to be the captain."

"To Dan he seemed to take a strange fancy *right away*. . . . On the third day, however, after a skirmish in which Dan had charged with a little more dare-deviltry than usual."—*Fox*.

"Hemmed in as Morgan was, he would have *gotten* away, but for the fact that a heavy fog, &c."—*Fox*.

Foreign Words

The habit of using foreign words and expressions in English composition seems to be steadily on the increase. Italics—meaning for the most part foreign expressions—are all too freely dotted over the columns of our newspapers and the pages of our magazines. If good reasons were to be urged for the admission and encouragement of foreign words in English, they would be found to be counterbalanced both in quantity and quality by the reasons for their restricted use. Very often foreign terms are used inaccurately, the indulgers in them apparently having no intimate knowledge of the language or assimilation of its details. Often, too, when correctly introduced, they bring affectation and pedantry in their train. Their presence, moreover, is often due to indolence to think of the existing good English equivalent. So many modern writers fail to realise that even a lively appreciation of the intrinsic meaning of foreign terms in two or more languages, and an unfailing sense of their technically correct application are no criterion that an article wherein they sparkle is to be judged as readable or of good style.

In every age protests against innovations and borrowings would seem to be made, but where such additions *were* made, their necessity usually justified their existence. While counselling a very sparing indulgence in words that are not English when the writing is English, some exceptions must be admitted. These exceptions, however, will not be dealt with in detail here, since they are not to be regarded as "errors," but they will be touched on to point out that a hard and fast line cannot be drawn between what might be termed "right and wrong uses of foreign expressions." With few exceptions their use entails a risk.

A motley collection of words exists that have become indispensable, and which may be now really looked upon as being English in spite of a certain indefinable alien haze that still lingers with them. So English are they that it is a pity to find them written in italics, surely a needless trapping and undesirable, as suggesting that reservations still exist as to their unanimous adoption.

A few such taken at haphazard are: *amour-propre, brusque, bizarre, escalade, pique, trait, sanctum, imbroglio, blasé, debutante, dishabille, tête-à-tête, status quo, cui bono, nonchalant, abandon, crux, negligé, au revoir, bourgeois.*

Quite lately a number of these words have appeared in print without italics, and also others whose anglicising might be a more debatable point—as *bêtise, camaraderie, gaucherie, résumé, embonpoint, savoir faire.*

"I have reason to believe that efforts are now being directed towards discovering such a formula which would satisfy Turkey, and at the same time humour the amour-propre of Italy."—*The Times*.

"Most of these words figure now without being italicised. Balzac in this particular field strikes one, after, as being heavy, prosaic, and bourgeois."—*Quarterly Review*.

"Both the young people are headstrong and a little selfish, but the tact and savoir faire of their elders bring things right in the end."—*Pall Mall Gazette*.

The two quotations following appeared in a current number of *The Saturday Review*, and both *gaucherie* and *tour de force* were written without italics, which had the effect of giving them an air of being at home:

"Lord Goschen committed the unpardonable gaucherie of treating Mr. Smalley as an American."

"Are these poems really inspired by great emotion? Or are they in the main rhetorical tours de force?"

A cautious use is urged of words like *penchant* for inclination or liking, *coûte que*

coûte for at all costs, *perfervidum ingenium* for glowing genius, *objets d'arts* for works of art, *perdu* for hidden, *ad libitum* for at one's own discretion, *ad infinitum* for and so on indefinitely.

They are unnecessary in the first place, as there are as good English equivalents, in some cases a choice of equivalents; and further, there is an artificial ring in their general tone. Though correctly used—that is, the use is technically correct—nevertheless all the examples quoted below are to be classed as errors.

" It is a great mistake to suppose that the same manœuvre can be repeated with the same success *ad libitum*."—*The Times*.

" I scarcely think even an auctioneer would class the Sydenham monstrosity under the head of *objets d'art*."—*The Bystander*.

" Mr. Doughty possesses to a singular degree the *perfervidum ingenium* that seems to belong to a rugged and heroic antiquity rather than to our own era."—*The Athenæum*.

" I had made a motion which the viper understood; and now, partly disengaging itself from my bosom where it had lain *perdu*, it raised its head to a level with my face and stared upon my enemy with its glittering eyes."—*Borrow*.

Pedantry may be the origin of many would-be ornamentations of English by foreign trimmings; but, on the other hand, the rigorous avoidance of the same may equally suggest the pedantic in the art of expression. " Rigorous avoidance," however, of foreign words is in modern days so little of a danger that the emphasis must be all laid on the opposite side—that of undue indulgence, whence arises so much that must be unsparingly condemned.

There are, moreover, several distinct headings under which foreign words classed as " Errors " fall. A brief survey will show that, though differing in kind, they must all nevertheless equally receive sentence which must place a veto upon their currency in the English language.

(*a*) *Words used in incorrect sense.*—This is a heading which might easily gather in a great many waifs and strays in the realm of words. The mistake often arises apparently from analogy or association. A foreign word has the same appearance as the English word, and sounds so much better, imparting to the proud producer of it an amusing little air of self-conscious superiority. *Motif* is one of these much-abused words; it is *not* a synonym for *motive*. To hear similarly *distrait* used as equivalent to *distracted*, makes us realise that a hankering after foreign words may have as dangerous results as the indulgence in long-sounding words, whether of native or foreign origin). Or again, *qua* used instead of *as* is incorrect, " except where a sharp distinction is being made between two co-existent functions or points of view." As thus: " Mountaineering is not to be descried, merely the Tognola *qua* Tognola." But it is really a needless substitution for *as*. *Cui bono?* likewise contains a pitfall in spite of its familiar look. It refers to a person and not a thing. Thus the correct meaning is, " Who benefited? " not, " What is the good of it? " A clear grasp of the exact significance and shade of meaning is necessary for one who desires to parade such an expression as *cui bono?* There is great pregnancy in this phrase. It was customary for Roman lawyers to use it to trace the guilty person when a case had dubious elements in it. *Cui bono?* Find who benefited by the crime, and most likely with that person lay the guilt.

(*b*) *Affectation or pedantry.*—If this wrong use were to be filled up in detail, it would offer an overwhelming host of examples. *Wanderlust* is apparently so much more effective than " thirst for travel." Or a sentence is wound up with an affected *n'est ce pas?* These adornments ask for our admiration, and too often only succeed in arousing a sense of irritation and a gentle contempt—the worst kind of contempt, by the way—of all that learnedness so graciously displayed. This tricking-out with borrowed plumes only emphasizes the fact, perhaps in many cases undeservedly, yet none the less strongly, that a crow of the homeliest kind lurks beneath.

" Although all Europe desires the war to stop, and although both Italy and Turkey would be by no means averse to a cessation of hostilities, there seems not only no way out of the *impasse*, but rather every danger of increasing complications. . . . It would be a *coup* worthy of a great statesman."—*Review of Reviews*.

" In an interesting introductory note we are initiated into the *modus operandi* of the book. And a little further on we hear of the *cacoethes scribendi*."—*The Academy*.

In an article discussing the indiscretion of Germany's Crown Prince a year or two ago, and giving a dissertation on the injudicious remarks uttered at the Reichstag, the writer probably felt himself in a distinctly German atmosphere. At any rate, the temptation to air his German was too great. " That is the truth of the *Kanzlerkrisis*."—*The Bystander*.

" Succeeding a leader who stood for a very great deal in the eyes of most of his hearers,

he was not even the free choice of the party—merely a *tertium quid.*"—*The Bystander.*

" The touch is brilliant, but our instinct exclaims *ne coram populo.*"—*Saturday Review.*

" It was a case of *dux femina facti* from the very beginning."—*Spectator.*

" So much for my *quadrivium:* now for the *trivium.*"—*Bookman.*

These three quotations all savour of decided pedantry. As does:

" If it be beyond the vision of our *quidnuncs* to realise the importance."—*The Bystander.*

The meaning of *simpatica* in the following sentence may be guessed at, but what language is it, or to what the allusion?

" Still he is certainly *simpatica,* and hardly likely to say of the democracy as said Foulon, 'Let them eat grass.' "—*The Bystander.*

The words italicised in the following quotations are quite gratuitous, and often indicative of mere indolence to give a good English expression:

" All day there were signs that the Porte would abandon the *non possumus* attitude which it had maintained during the last few days, and it was expected that the Council of Ministers would this evening decide to reopen the Dardanelles to merchant shipping."—*Morning Post.*

Lethargic attitude is equally good as *non possumus.*

" He never gave up any chance of reaching a ball until the stroke was decided, and in many exacting 'rests' he extricated himself from difficult positions to administer the *coup de grace.*"—*Morning Post.*

The writer, doubtless desirous of a graceful ending to his sentence, was not content with " finishing stroke."

" Mr. Hammerstein, by his decision to perform his operas in a language other than English, announces, *ipso facto,* his intention of appealing only to a comparatively wealthy cosmopolitan section of society."—*The Bystander.*

Ipso facto is not a term that can be cavilled at for being inappropriate or far-fetched. But it is unnecessary—*thereby* is surely sufficiently emphatic, or " in the fact itself." A touch distinctly more affected, however, appears in the following:

" It amazes me that M. Salmet should have been able during the first ten days to fulfil his hopes so accurately. I nervously touch wood, and exclaim, *Unberufen!*"—*Daily Mail.*

Is the general reader expected to know the German idiom?

" Sir Robert Perks is doubtlessly right in attributing the *malaise* and indolence of the House of Commons man to the fact that he has become a mere automaton, a puppet of his party machine."—*Daily Mail.*

Why should indolence be presented undisguised if *malaise* is considered a more appropriate cloak to offer than uneasiness?

" And besides *caret vate sacro.* He desired not to have, and has not had, a biographer."—*The Quarterly Review.*

" The Madame Steinheil, to whose salon *le tout Paris* had flocked, who made and unmade Ministers and judges, had become No. 161,70, or 61 for short."

As this appears in an article dealing with a French woman and French life, it has some extenuation, but " all Paris " in this instance would not have risked a note of affectation; and by the " whole of Paris," or " all Paris " we usually understand those of distinction and " worth knowing."

" There was nothing more to be said, though the *impasse* was felt to be unworthy of Lady Morfa."—*Hewlett.*

" He added, certainly, details of what followed upon the encounter—sort of *memoires pour servir* for a sequel."—*Hewlett.*

Memoires pour servir in conjunction with *sort of* is not a little incongruous.

This is too recondite to be really appropriate. Unnecessary. Of unmistakable affectation are the following. Our called-for admiration for those neat touches of learnedness is refused.

The men of Ulster have been said to be *ipsis Hibernis Hiberniores.*"—*Pall Mall Gazette.*

" Altogether an interesting situation, and one which may serve to assure the reader that here there is no *parti pris,* and yet that for all its elaborateness the latest examination of the Ornaments Public has not dispelled the mystery that enshrouds it in palpable obscurity."—*The Times.*

" *Epater le bourgeois* is the privilege of the artist, and we can only be young once."—*Saturday Westminster Gazette.*

" The mantle of Robespierre may fall awkwardly upon the shoulders of Mr. J. Jones, but that tiger of the Revolution never signed his name with more *éclat* to a passport than the secretary of the disputes committee appends his signature to a permit for the

removal of refuse from a dock-bound ship." —*Daily Mail.*

"The *employés* went to the Board of Trade, and for two hours discussed the position with members of Parliament."—*Daily Mail.*

Employés is a pretentious term for *men* or *workmen.*

"Fancy dress is *de rigueur,*" is possibly considered more polite, or not so offensive as *compulsory,* but it is not necessary.

Fashions.—French words are indubitably the predominating foreign element in English. The very term *à la mode* is a hint of one branch of interests at least where they literally swarm. The fashion columns of all our modern journals and newspapers are in danger of becoming almost entirely French, with the exception of a few unimportant English words which are allowed to *still remain.* While acknowledging that in dress and millinery Parisian art reigns unquestionably supreme, influencing and modifying the styles of other countries, still the wholesale imitation which follows runs to an extreme of slavishness. The natural consequence is a kind of millinery jargon, if it may be so expressed, for to the uninitiated in the mysteries of Fashion—we almost said God Fashion—many of the terms are merely names without meaning. The adoption of French terms is in some cases inevitable, but it is surely carried to an extreme. One or two quotations from the said Fashion column will serve to illustrate the ever increasing absorption of French terms. The tendency is in nowise far from being a permanent disease. A dictionary of Fashion terms should be compiled to meet the necessities of the moment.

"As to the *chiffon de velours* frock, it is usually ornamented with *passementerie* . . . something after the early Victorian model, even to the touches of small posies of satin flowers or dainty bows of *galon,* touched with glittering *cabochous*—the gown being of white *charmeuse* draped to one side with black *ninon.*"—*Saturday Westminster Gazette.*

"An *écru étamine* coat and skirt suit fringed with black and finished at the waist with a large jet buckle, is worn with the muff, and the black hat has a fold of red at the summit of the brim."—*Daily Mail.*

"A summer hat of a picturesque shape, made of yellow *paille d'Italie,* has a garland of flowers passed over the crown."—*Daily Mail.*

Crêpe de chine, chiffon, mousseline are terms familiar to all the fashionable as well as to the would-be fashionable. The order is written thus purposely, for not infrequently the latter are the better versed in the mysteries which successfully sum up being *à la mode*—for being "versed" in something does not necessarily mean attaining it. But why should we meet in an English fashion article terms like *broderie anglaise, lingeri polonaise?*

"White Ascot *toilettes* in white *marquisette,* elaborated with white *repoussé* embroidery, and others of *macramé* lace."—*The Sphere.*

The Menu.—Any self-respecting menu would, of course, refuse to appear in home-made garb. It prefers to be the town cousin (town-mouse is it?) to the country one. *Batterie de cuisine* is a term met with in such a staid paper as *The Journal of Education,* and from *hors d'œuvre* to *liqueur,* myriad-like are the hordes of delicacies that offer themselves in French guise to the diner. A well-known English dish presented with a French name may possibly be considered to prove more appetising than if it figured in its own "kent face." It does seem absurd that so many dainties on a menu card should appear with masks, as it were; perhaps the partisan of such would plead that the element of risk is no greater that that of finding congenial partners at a masked ball, which risk gives a spicy flavour to the fun; but then the stranger in the one case is, at least, viewed in the concrete, the menu-stranger on the other hand only presents itself for choice in the abstract. The most literary of French scholars may be forgiven for ignorance in the realm of French dishes, or perhaps it may be—and often is—of French terms for English dishes.

Fashion and *Menu* then are certainly two branches of interest where modification in the formidable increase of adopted terms and phrases should be strongly urged. It is hardly an exaggeration to say that Frock and Millinery talk approach very near to jargon. There is an absurdity about it, especially when, as sometimes, the foreign pronunciation is kept (or an *attempt* at pronunciation might more correctly express it); sometimes it is boldly abandoned and anglicised. Good old English terms as *silk* or *velvet,* as well as most other recognisable names, are duly presented nowadays under the title of *soie* or *velours;* roast lamb and cucumbers in vinegar as *agneau rôti* and *concombres au vinaigre.*

Granted that a menu in French is more elegant and gives a certain tone which would be missing in bald English, yet the craze, if it may be so termed, has reached the highest (it is to be hoped it is the highest) pitch of exaggeration. The following menu may be cited as being of medium difficulty only in comprehensibility.

MENU.

Hors d'Œuvre à la Russe.

Consommé Julienne.
Crème Ferneuse.

Saumon d'Ecosse bouilli, Sauce Mousseline.

Vol au vent de Ris de Veau Toulouse.

Cœur de Filet de Bœuf Portugaise.
Selle de Pré-Salé aux Primeurs.
Contrefilet Renaissance.
Pommes Châteaux Epinards au Jus.

Poularde de Surrey en Casserole.
Salade de saison.

Timbale Diplomate.
Bombe Victoria.
Panier de Petits Fours.

Ramequins de Fromage.

Dessert. Café.

NEOLOGISMS

Neologisms are of many and varied kinds, but they do not gain a firm footing in the standard language without criticism. It would be no easy task to classify to a nicety neologisms that are errors. What may be termed scientific neologisms, or new words directly resulting from world-progress, embrace a large portion of this section for the enlargement of vocabulary. These coinages are inevitable, indispensable even though, as in many cases, their creation is quite arbitrary, often indeed to be classed as an individualism. Time is the surest test of the worth and durance of even the scientific coinage, and this aspect of the neologism has been treated on its positive side elsewhere. The negative side of the scientific neologism need only be touched upon most cursorily, since in itself it can hardly be termed an error in vocabulary. Though *telegram* or *aesthophysiology* are to be classed as "barbarisms," their acceptance none the less is general. It may to some be a matter of regret when the Greek derivation is faulty, but experience showed that a faulty etymology has no influence on the popularity of a word. The neologisms then that are *strictly scientific* must have a sure and unquestioned welcome, since that is the due of the men of science who send them forth into the Mother tongue, even as, in similar wise, the explorer gives what name he will to his discovery.

The coinages, however, to be here noted and condemned are those which come under the heading of:

NONCE-WORDS

A multitude of words exist that men have coined for their convenience either to express a new idea, which may or may not be accepted in common usage, or else they are "nonce-words," a term given to those words which are "constructed to serve the need of the moment." Motives for these formations are not always praiseworthy. The vocabulary of poetry has special license, and similarly poetic coinages have a freedom of their own. But too often what may be placed as "convenience" is really synonymous with carelessness.

Benightmared is very effective and allowable in a Keats' poem, but *bemused* in a prose article displeases by the unreality of its garb, by bringing a touch of artificiality into what was otherwise direct and matter-of-fact.

"*Bemused* as I was, I felt this to be a brilliant effort."—*Punch.*

Formations for words that already exist, and which are thus both needless, as well as being no improvement, are often to be met with, and betray either indolence on the part of the writer, or the conscious desire to give distinctive colouring to his flavours. It is not a success in either case. To instance this: *sorrow* is a beautiful old word, *sorriness* a needless corruption.

"I felt no *sorriness* for having done it."—*Ian Hay.*

"The simplicity and *forthright* quality of the style."—*Saturday Review.*

The meaning of *forthright* is clear, but used thus it is an unwelcome innovation.

"Mr. Porter, who, with rare *prevision*, thought how nice it would be to do a kindness to a possible son-in-law."—*The Spectator.*

Correctitude is undoubtedly a very unwelcome variant of *correctness*, as is the word *indirectitude* for *indirectness*, an analogous formation. This latter word, *indirectitude*, has made frequent appearances of late, as is instanced by:

"The earlier *indirectitudes* have been dropped; the two antagonists are now assailing each other with something like the directness of Homeric combatants."—*Review of Reviews.*

"Indirectitude" possibly arose in this sentence because of the presence of directness at such close distance, but nevertheless it is ugly words of this type arise usually from slipshod writing, though occasionally they are intentional, and a

caution would be urged against such arbitrary coinages as being both unnecessary and inartistic.

The prefix *un* has been the means of producing certain coined words that have been much to the fore in recent journalism. The sense and even the emphasis are always clear, but that is the only attribute to be urged in favour of *un*. Its negative values on the other hand range from its being a needless formation to its being a direct offender to both eye and ear.

"If the camera is no more *unveracious* than usual, she is, for a policeman, distinctly comely."—*Daily Mail.*

"So long as the fleet remains *unarguably* more powerful than any other navy, it will not be challenged."—*The Spectator.*

More to be condemned even than the word *unquiet* is the following use of *unthaw*:

"Only at a hearth where homeliness and cordiality united to *unthaw* his proud reserve."—*Gissing.*

If *thaw* means to *melt*, why should *un* be prefixed? Especially since the meaning of *thaw* is obviously meant to be taken.

Hybrid neologisms.—Another common method of creating a new word is by forming a verb or other part of speech from a noun or adjective by adding a suffix. This is a very legitimate way of adding to our vocabulary, and speaks well for the flexibility of the English tongue—*ize, ist, ism, ite*—and some of these suffixes which, carried to excess, become a pedantic method of manipulating language and often become individualisms which never survive. Thus *gorgonize* and *womanize* are not likely to gain free currency though coined by two eminent men.

"To *gorgonize* with his stony stare."—*Tennyson.*

"He *womanized* his language."—*George Meredith.*

"I said something the other day about that delightful American word for an intellectual—a 'highbrow.'"—*The Sphere.*

Intellectual as a noun is modern in its use, and a pleasing testimony to the recognition of the intellect as of moment in the world of politics, but the further creation of *intellectualist* only gives us a word sufficiently indefinite in meaning to be equivalent to an error.

"He is beyond doubt intellectual too, without being what is termed with discreet vagueness 'an *intellectualist*.'"—*T. P.'s Weekly.*

Ist in many cases gives a technical or professional touch to the word, but on the other hand it leads to strained meaning and error, even as the companion suffix *ize* may do. Such expressions as to *Londonize*, to *soberize*, are not admissible in standard writing.

Ism is likewise a suffix useful for hybrid coinings, but it leads to some condemnable expressions. *Spiritualism* is a term grown familiar by much usage, but *spiritism* is of more recent appearance, and in spite of a distinction that is not uninteresting, hinted at between *spiritism* and *spiritualism*, when we already have the latter word, this new coining does not call for any encouragement.

"Victims to *spiritism* fill the asylums and swell the list of suicides."—*Saturday Review.*

Another word that does not deserve to live on its own merits is *indifferentism*, in spite of its advocate being a well-known writer, for it is to be instinctively avoided because of its uncouthness.

"He and I suit each other, because there's a good deal of *indifferentism* in both of us."—*George Gissing.*

Near to this type of hybrid coining is the following conversion of *great* into a verb by the suffix *en*. Its use is effective without being commendable; it savours too much of affectation:

"The Christian apologist prays that his plea may be regarded by 'them that pass by'; the social worker looks for some movement in the dry bones; and the critic and the cynic alike say frankly that Christians are self-deceived—yet even their yearnings are but an added proof that 'the world soul *greatens* with the centuries.'"

Hybrid derivations of the type of *racial* are unnatural and undesirable, but equally obnoxious are the words *electrolier* for electric chandelier, and *motoneer* (from *motor* and *neer*, part of *engineer*); whereas, however, *racial* has evidently come to stay, the other two words have fortunately received such a cold welcome as to have induced them to take a hasty departure.

The following are far from being recommendable coinages:

"They know that Lord Haldane is far too genial a German *phil* to venture in their care upon the *obscurantist* policy which he uses towards his own countrymen."—*The Bystander.*

Nonce-coinings.—From the desire to be vigorous or original, or more frequently it is to be feared from careless or unconscious writing, neologisms of various kinds arise that immediately ought to be vetoed. Such a coinage when a good word, and one of much better quality and breeding, already

exists is particularly irritating. Thus the writing of *insuccess* for *failure*, of *forceful* for *forcible* must receive just condemnation.

" The affair was brought to an untimely close owing to the *insuccess* of the investigations."—*Daily Mail.*

" But his *forceful* and stirring words will find a sympathetic echo."—*Morning Post.*

Sometimes an expression is coined by tacking a number of words together. The object is usually facetious, and that result is gained, but too often such indulgence deteriorates into looseness, becoming a trick of vocabulary, in fact, that has a strong colloquial touch to be condemned because of the loss of dignity involved.

" All through the book there is a careless *take-it-for-grantedness* that the young Englishman is the salt of the earth."—*The Bookman.*

" And when the professor suddenly changes his character and adopts a fatherly *bless-you-my-children-attitude* towards the young couple, it is rather too late in the story for us to really believe in him."—*Daily Mail.*

Neologisms then arising from individual caprice must be regarded with wariness. Where, as has been already noted, they are strictly scientific terms, such as *radium* or *telepathy*, they are accepted as given and are significant of the fact that new words are as inevitable as they are desirable if a language is to progress. And language progression means nation progression. A famous stylist, and consequently himself a master of words, has said, " I trade both with the living and the dead for the enrichment of our native language "—thus showing that merely to exclude a neologism *qua* neologism is sheer pedantry, yet it cannot be too strongly urged that discrimination both in coining words and in the acceptance and encouraging of coinages must be exercised. Neologisms may be not only careless or inelegant innovations, but also positive errors against which every lover of good English must be on guard. Coinages are sometimes as infectious as punning, and both are frequently of a very obnoxious character.

Vulgarisms

Much writing is spoiled by the intrusions of vulgarisms of various types. Still more conversation loses its charm from the slipping-in of an ugly vulgarism. Slang is bad and is often open to severe criticism, yet vulgarisms are sometimes more offensive. Slang, as a rule, has a gay courage of its own and enters under no disguise. It would seem to accept the responsibility of its boldness. Among its bad qualities it displays good ones which may on occasion be allowed to plead its cause and presence. In a vulgarism, there is nothing extenuating. Its qualities are all ugly ones. Frequently it violates any feeling for grammatical accuracy, of euphony or of good taste. It is a cumberer of the land, and should be shown scant hospitality.

The distinction offered to us in a grammar of the English language between vulgarisms and colloquialisms, runs thus:

Vulgarisms are words or phrases that should be avoided even in conversation; such words are not " reputable."

Colloquialisms are words or phrases admissible in conversation, but not " reputable " enough for use in written composition, except in the dialogues of novels or in correspondence between friends and equals.

There will probably be some natural hesitation in always drawing the line exactly between a vulgarism and a colloquialism. In certain instances no doubt the distinction will depend entirely on the individual. What to one person may appear a colloquialism may to another be a mistakable vulgarism. Most vulgarisms seem to be used through ignorance or mere inadvertence—which reasons do not make them in the least less obnoxious. A number of very glaring vulgarisms are used by people who would be very insulted to be considered illiterate, and who may be looked upon as being fairly high up in the social scale.

That angry is a common blunder. " I was *that* angry with him, I hardly knew what to say." Similarly of course with any other adjective—sorry, happy, tired. *So* is correct here.

There is another frequent use of *that*, in connection with *much*, " I have only *that much* to finish now." It is both ugly and incorrect. So likewise are: " I don't remember the exact size, but roughly the doll was *that* big " (so big).

Those kind, those sort, are vulgarisms of a peculiarly jarring kind, and are unfortunately of very common occurrence:

" I cannot understand how *those sort* of people appeal to you as they would seem to do."

" I shall not wear *those kind* of boots again."

The singular *that* is, of course, necessary here.

The *misuse* of *like* for *as*.

Like I do, has a sad currency. The correct phrase is *as I do*. *Like as* was once current. Hence in a recent article in a modern newspaper a would-be defender of the phrase *like I do* rightly quotes the scriptural authority, " *Like as a* father pitieth his children, so

the Lord pitieth them that fear him. . . . Be strong, and quit yourselves like men."

Like as a father pitieth is correct, but archaic. And this defence does not in the least justify such sentences as "*like I do*," or "visions that made me reel *like* they have made others." *As*, not *like*, is correct, for like is not a conjunction. One may say "He is like his brother." "Behave like a man," but when the verb is expressed then *as* must be used. Either say "He did not behave like what (as) I did," which, however, has an obsolete tone about it; or else "He did not behave as I did." *Who was all there?* is a startlingly frequent vulgarism for the Scottish phrase *who all were there?* The unwary correction to "who were all there?" might possibly lead to a misunderstanding.

Avoid as vulgarisms—some of them very obvious ones—such as the following:

"Did you ever get *left?*" "She fell down *heavy like*." "We have *lots* of friends coming." "It is a *mighty* shame." "I won't believe in him *nohow*" (in the least). "He is *quite the gentleman*." "How could you do it?" "*Says I*—he says—she says," unpardonable vulgarisms for *said I*, he said. "I never saw *such* a high building" (so high a, better). "I'll never speak to *that there* man again" (that). "She strikes me as being *uncommon* pretty" (uncommonly, but better still would be *unusually*). It may be remarked that a very customary error is to use an adjective where an adverb ought to be. "She smiled so sweet, I forgave her at once" (sweetly). "You *didn't use* to do that till lately" (you used not to). Worse still is "you hadn't used to." "Without you will believe me do not speak" (unless). "He disliked swimming worse than boating" (more than). "I had ought to have written" (I ought to have written). "He hadn't ought to have done it" (he ought not to have done it). "However could they do it?" and "Whatever could have happened?" are both vulgarisms.

Exclamatory phrases as: "You don't say (so)!" "Well I never!" all have a vulgar ring.

"Invite," which seems to be in much demand, must certainly be condemned as a vulgarism when used for "invitation." It even appears in writing, but usually facetiously as in "your invite," in "The Steam Excursion," one of the "Sketches by Boz." *Kid* used for *child* is a vulgarism of a bad type.

It is not uncommon to find a negative with both *hardly* and *scarcely* which is very poor English. "I *don't hardly* know what to do." "I *don't scarcely* think it's probable." In both these sentences the negative is superfluous.

"The news he brought gave me *such a turn*"—a distinctly vivid expression, but unfortunately none the less a vulgar one. Also must be condemned the introducing into newspapers phrases for the sake of force and emphasis that are not Standard English.

Vulgarisms because they are ushered in with inverted commas with a show of ceremony are not to be accepted with any mitigation of criticism and disapproval. Some examples of the offenders of varying kinds, grave and slight, may here be given:

"Nor does anyone expect Englishmen, if they have received unfair treatment, to endure it without doing their best to '*get even*.'"—*Westminster Gazette.*

"Where a sustained rise or fall in the prices of any raw material occurs, consumers will be ultimately 'hit' by it as they have been in rubber."—*Westminster Gazette.*

"The police often get '*more kicks than halfpence*,' and it is always a pleasure to see their services publicly appreciated."—*Westminster Gazette.*

"He is a *comic*," is a vulgarism often heard, and which is every whit as obnoxious as "you are a *treat*." "'A very *smart* piece of comedy.'"—*The Times.*

"It may collapse with the advent of autumn, or it may have to be *smashed* by long and costly operations."—*The Times.*

"His intimacy with nature is emphasized, not to say *rubbed in*; he has just been preaching with easy familiarity to a congregation of hares."—*Saturday Review.*

"They strongly resent the attempt of Mr. Lloyd George to *sweat* them in order to be able to pose as a public benefactor."—*Morning Post.*

"The language is *bucking* one out of that unpleasant condition."—*Pall Mall Gazette.*

"How vexatious these *reach-me-down* archaisms can become even in hands of an able writer will be seen from the following examples of a single trick, all taken from *The Black Arrow*."—*King's English.*

"Reach-me-down" is a distinct vulgarism.

"As," used for "that," to introduce a noun clause, is a vulgarism to be avoided. "I do not know as I need say anything more" (that).

Except, without, against are often used as conjunctions, which is a vulgarism. "I won't go *without* you come too" (unless). "Be ready now *against* he comes" (his coming).

"I cannot help you *except* you try more" (unless).

Vulgarisms which are not so grave, but

yet unwelcome, may be mentioned. " He is *doing nicely*" (*getting on nicely*). " I used to do it *once in a way* (sometimes is much better) ; *right away, right off*" (at once). " Do not *take on like* that" (grieve, fuss). " *Has he turned up yet.*" " I am *wild* with you " (angry).

Slang

When we hear a phrase denounced as *slang*, we are apt to look slightingly upon it. Yet, though not to be encouraged, slang ought not to be denounced, as it commonly is, from the point of view of being abnormal. The making of slang is not to be placed on a level altogether different from that upon which the making of language takes up its dignified position. Language evolves from the desire of men to express themselves ; slang, however, arises from the desire for expression that is oddly forcible or grotesquely humorous. Canons of good taste and propriety are often violated by slang, deliberately so ; it makes no pretence of being anything but an outlaw, ranging with all the freedom of an adventurer, captured no doubt at times and summarily dismissed, yet ever ready to make opportunities of slipping back once more.

Though we have hinted that the processes of slang and legitimate speech are of no great divergence, yet this fact does not advocate the nursing of the former. It too much resembles a wild luxuriance of weed that threatens to overwhelm and choke plants of delicate growth. Slang may attain to the dignity of idiom sometimes—indeed there are many instances to prove it has done so, but it will not win such honour lightly. The very fact that slang *is* slang sets a veto on its free currency. Respect for one's hearers, or indeed respect just as much for one's self, demands a certain courtesy in all conversation, and slang is *not* an accepted medium of communication. Thus it is quite instinctively felt as being beyond the pale, and hence offensive. Another reason why slang is tinged with impropriety is that it inevitably implies reference, or allusion, however slight, to what is not considered to be generally familiar or respectable ; since then associations that are ill-flavoured are intimately bound up with slang, it is vulgar and to be shunned.

There are, of course, many grades in slang just as there are many styles in language. At some stages there are qualities which make an appeal for our indulgence. Slang can be full of terse expression of a commendable nature ; it can be taut with energy, and can sparkle with humour and wit. Its very vividness also is one of the strong reasons why the majority of people succumb, if but occasionally, to the use of slang.

On the other hand, the inventions of slang can be hateful and disgusting.

The judicious use of a slang term or phrase may, quite perceivably, be beyond reproach. In the sketching of a character where conversation plays a part, the bringing in of slang may be a very necessary adjunct. It would not be easy to imagine a story dealing with school-life void of element of slang. But it should be strictly confined to the conversational parts. Writing where foreign words are introduced, with exceptions, condemned. Slang merely for effect, or even ornament, is still more superfluous. Our modern newspapers are by no means guiltless of the charge of emphasizing their articles by a mixture of slang. Where slang has passed into idiom its appearance may be ill-dispensed with, and the discriminating writer may make subtle use of what is on the verge of being accepted as idiom. As a rule, though, the risk should not be taken, and the use of inverted commas is no extenuation at all.

" One left his meeting with the knowledge that he had *got right there.*"—*The Bystander.*

" We are violently angry with Mr. Asquith for *choking-off* a question as to the state of affairs with Germany."—*The Bystander.*

" Harriet throughout is referred to as ' genre barmaid ' : she had a *coming-on* disposition. Shelley's women were, one and all, as his county family would have said, *not quite*, or *not by any means*, and something else is *the limit.*"—*Westminster Gazette.*

" ' Princess Caprice,' when the company *hustles*, will be an enormously improved entertainment."—*Westminster Gazette.*

The following extract is quoted as showing a series of terms which have a certain fine, very fine, discrimination. To make the distinctions to a nicety would call for the services of an epicure in slang phraseology :

" In my day at a public school—and I have no reason to hope that, whatever be the exceptions, the general rule has changed—the universe was divided into ourselves, and *outsiders, bounders, chaws*, and *cads*, or whatever more or less offensive name best seemed to us to characterise those less fortunate than ourselves."—*Daily Mail.*

A few quotations are given to exemplify the loose mode of writing and thinking :

" It is easy to believe that getting *run-in* has become quite a popular pastime among the Norwegian youth."—*Daily Mail.*

" All that it is anxious for is a ' square deal,' and it will fully second the efforts to

be made at Friday's conference."—*Pall Mall Gazette.*

"As soon as Mr. Lloyd George fairly *got going*."—*Pall Mall Gazette.*

"He learned, with sympathetic amazement, that philanthropists can *do themselves* uncommonly well."—*Pall Mall Gazette.*

"This is *getting to business* in a manner worthy of the eldest son."—*Pall Mall Gazette.*

The catch term, "*And I don't think*," expressing strong disbelief, is very modern slang, but it is interesting to find it also in Dickens' characters. Sam Weller and the boy-in-buttons in *Martin Chuzzlewit* both use it.

Technical slang.—Slang which may be called technical is that which belongs to special circles of interest, and when used only in those limits it loses its offensiveness. Terms in the field of athletics and sport in general, or in politics, are only to be classed as real slang when they are allowed to pass beyond those technical circles and are applied generally. Within bounds they resemble the technical phraseology of trade and various professions. This applied to subject-matter beyond its scope becomes slang.

As instances of terms taken from various kinds of sport, and which are stamped as slang of differing grades when applied generally we have: "to be in at the death," "come a cropper," "below the belt," "to be stumped," "log-rolling," "to go the whole hog," "to be floored," "to go one better," "to be up to you," "to ante-up," "to climb down" (with the frequent addition of "a peg or two"), "to play second fiddle," "to take a back seat," "the outside edge," "to go off at a tangent," "chronic," "to be a stone-waller," "which side up," "the limit," "a rank outsider," "to bowl over," "a bad lot," "to go under," "to scorch," "to lower the record."

It will be noticed that many of the above expressions are American slang. Slang receives universal hospitality, and makes an excellent host in its turn.

There is nothing more characteristic about slang than its vitality. It is so much a thing of the present, of life and realism. Sometimes indeed, in the large majority of cases, its life is fierce and full and brief. It has a season of being in the fashion, then on the slightest suspicion of dinginess, or indeed while still quite spic and span, it is discarded and the newest favourite gaily takes its place. Slang may be charged with meaning, not always self-evident, or again, it may be quite meaningless, nothing but a set of jingles.

While, with certain reservations, indulgence in slang has been inveighed against, it must be recognised, on the other hand, that our present-day literary language has gained many important additions from various slangy terms of the past: "*To parry* a thrust" (in the law courts). "To be *at fault*" (hunting). "To be within an *ace* of" (cards). "To *wrestle* with a difficulty." "To show the *white feather*" (cock fighting). "In the lists" (tournaments). "To win the *palm*."

Sports in general have given currency to many expressions that have become accepted idiom—thus: "To play *straight or fair*" (compare *fair play*). "To run foul of." "To be *beside the mark*, or *beyond the mark*." These citations might be amplified to a large extent.

Clipped words as slang.—A habit that is very prevalent, and which is of a very slangy nature, if not wholly slang, is that of chopping words and using the abbreviation instead of the full word:

Gov. for governor (which in itself savours of slang when used for father); *loony*, for lunatic; *prof.* for professor; *exam.* for examination; *'varsity*, for university; *maths.* for mathematics; *nat. phil.* for natural philosophy; *quad.* for quadrangle; *doc.* for doctor; *mods.* for moderations; *vet.* for veterinary surgeon; *pub.* for public-house; *sov.* for sovereign; *flu.* for influenza; *trig.* for trigonometry; *bike*, for bicycle; *vac.* for vacation; *chemmy*, for chemistry; *prom.* for promenade; *prep.* for preparation; *rec.* for recreation; *sec.* for secretary.

Students have a very full slang vocabulary of their own, and it is interesting to notice how great a divergence there often is in the slang terms for the same thing in different universities. Thus in one *cram* is equivalent to *swot*, or to *stew* in another, both meaning to obtain knowledge at high pressure with as much assimilation or digestion as may be possible after such hurried swallowing. Likewise to fail to pass in an examination is termed variously "to be ploughed," "to come down," "to be spun," and "to be plucked."

Even as many original slang expressions have passed into the accepted vocabulary, so many primarily slangy curtailings have gained an abiding place in the language, and no longer appeal to us in the least as slang. Some such are:

'Bus, from omnibus (which was itself slang); *zoo* (for zoological gardens); *per cent.* (per centum); *pros* and *cons.* (pros and contras); *cab* (cabriolet); *cycle* (bicycle); *incog.* (incognito); *'phone* (telephone); *non con.* (non content); *non-com.* (non-commissioned officer); *mob* (for mobile vulgus); *photo* (for

photograph); *confab.* (for confabulation); *piano* (pianoforte); *van* and *rear* (for vanguard and rearguard); *cat* (cat-o-nine-tails); *sweets* (for sweetmeats); *possum* (for opossum); *squire* (for esquire); *auto* (for automobile).

In a treatise on slang, an eminent authority quotes from Swift's fierce tirade, which appeared in the *Tatler*, about these habits of clipping words among other vicious corruptions of the English tongue. He denounces "the refinement which consists in pronouncing the first syllable in a word that has many, and dismissing the rest, such as *phizz, hippo, mobb, pozz, rep*, and many more, when we are already overloaded with monosyllables, which are the disgrace of our language . . . thus we cram one syllable and cut off the rest, as the owl fattened her mice after she had bit off their legs to prevent them from running away." Many of the terms of which Swift complains have long ago become quite good English.

When slang survives and passes into idiom it results in difficulty arising in a just discrimination between full slang and full idiom. One must tread very warily to avoid pitfalls. The following will show how easy it is to waver in the certainty of which is which:

"I feel rather below par," "to sink or swim," "by hook or crook," "to mind one's P's and Q's," "to be between two stools," "to mortgage one's reputation up to the hilt," "to laugh in one's sleeve," "not to see the wood for the trees," "to be in hot water," "to be in the dumps," "to run with the hare and hunt with the hounds," "to stake one's all."

Hyperbole as slang.—A great number of expressions of the superlative degree are used inappropriately, and so exaggeratedly as to give them a slangy ring. Like the German tourist who summed up his whole vocabulary of admiration on every possible occasion by the ejaculation of *Kolossal!* just so the indulger in hyperbole will find that the exaggerated terms used for mean things grow inadequate when the mightier clamour for a just estimate. Thus "Kolossal" uttered after a good dinner by our German tourist, or at the sight of a prettily decorated table sounded feeble when made to do service at the spectacle of a great panorama of mountain and valley—which really was "Kolossal"!

Terms which run to hyperbole seem to be gaining in fashion. It is indeed a mere commonplace nowadays to hear the enthusiast, or the would-be enthusiast, give vent to, "*How perfectly heavenly!*" or substitute for heavenly any of the following: *stupendous, magnificent, wonderful, superb, thrilling, gorgeous, tremendous, divine, enchanting, grand, glorious, unspeakable, inexpressible, charming, inspiring.*

These epithets, though foolish when used on inadequate occasions, have not the offensive character of a multitude of other slang words which unfortunately are much in vogue in the present day. Among a certain class of society (not the lower class) there rages almost a mania for these meaningless phrases. All conversation is freely sprinkled with these slangy terms: *rattling, tip-top, first-rate, stunning, ripping, corking, immense, splendiferous*—and so they might be continued to an almost incalculable number of exaggerated epithets.

Awfully jolly is a phrase that seems to have been long in the land—the misuse of the word *awfully* has been already commented upon with regrets for the desecrating of what is really a good word—but not content with this our modern youth makes the further forcible expression of "beastly awfully jolly." It is beyond criticism!

To balance the list of adjectives of approval a few of the equally numerous terms on the other side may here be quoted: *shameful, horrid, preposterous, absurd, dreadful, frightful, disgraceful, shocking, sickening, outrageous, tremendous, weird.*

Then too there is the further step of the combination of the superlative adverb with the superlative adjective—good and bad: *perfectly horrid, absolutely ripping, simply topping, frightfully nice*, and so on to satiety.

There is great fashion in slang, and the indulgers in it to excess would seem to hate to seem not quite up-to-date. "A nut" has a greater claim, it would appear, to being à la mode than has "a nob," whereas "a swell" should perforce make haste to hide its diminished head.

"Poor Jack, you understand, is just a *nut*. Just born to be a nut without the kernel."—*T. P.'s Weekly.*

"The presence in the pit of Elizabethan *groundlings* and *nuts* of the period."—*Daily Mail.*

"*A thousand thanks*" has indeed a touch of dignity in the midst of its hyperbole. "*Thank you very much*" pales beside the warmth of "*Thanks ever so much*," which again is apt to sound cold beside the very frequent expression of to-day, "*Thanks awfully*," "*It's awfully good of you.*" It is a consolation that much can be atoned for by expression and intonation, so that the adherent to "*Thank you so much*" need not be driven to wild, and often senseless superlatives in order to give the same impression

as the more ornate high-sounding phrases would seem to claim to give.

A passing word may here be not inappropriately said about the frequent use of the word *love*. "I should *love* to come." "Didn't you simply *love* the dance?" "What a pity I was out, I should have *loved* to have seen you!" Why should "like very much" not suffice in all these cases? It is so good that we have both expressions *like* and *love* for the different degrees of feeling. It has always seemed a want that *aimes* has to serve both purposes in French. There is a very clear distinction in those two verbs, *like* and *love*—a great gap, as it were. Perhaps it is a groundless fear, but it would be deplorable were *love* by light usage to lose its deeper force and meaning.

While attacking the thoughtless use of slang on every occasion, because it means a loss of virility in speech and threatens a style of language deeply tinged with effeminacy, yet on the other hand it must be acknowledged that at times the utterance of an airy piece of so-called polite slang attracts by the gayness, or it may be by the novelty, of its garb, and even in slangy hyperbole there is an undoubted warmth amid its fantastic array that pleads its cause by its attractiveness. Few can claim, or would wish to claim surely, a rigorous avoidance of certain "harmless" slang. But an occasional indulgence is widely different from an inveterate habit. And the slang habit is one of the easiest to adopt and one of the hardest from which to break free; in literature it is inadmissible—even in letter-writing it should be sparse: in conversation it should have a very low per cent. in the range of vocabulary.

To return for a moment to the branch of slang which consists of terms of exaggerated admiration, a kind of effusiveness which has been shown to be steadily on the increase. Very far do we seem from the days where a German philologist could write thus of an Englishman's characteristics: "He dislikes strong or hyperbolical expressions of admiration; 'that isn't half bad,' or 'she is rather good-looking' are often the highest praises you can screw out of him, and they not seldom express the same warmth of feeling that makes a Frenchman ejaculate his 'charmant' or 'ravissante' or 'adorable.'—'Quelle horreur' is 'That's rather a nuisance,' 'Je suis ravi de vous voir' is 'Glad to see you, eh.' An Englishman does not like to commit himself by being too enthusiastic or too distressed, and his language accordingly grows sober. . . . But this trait is certainly found more frequently in men than in women, so I may be allowed to add this feature of the English language to the signs of masculinity I have collected." The present-day "masculinity" of our language in some quarters may well be questioned. Perhaps it is a phase. May it be a short one!

Circumlocution

One of the positive rules in the art of composition is that of avoiding circumlocution. Use the single word in preference to the circumlocution. The habit of going round instead of going straight to the point is sometimes so exaggerated and inveterate as to destroy all virility and conciseness in writing, producing diffuseness and a sense of aimlessness. A very brisk attack has been made upon the way *as to* insinuates itself with an ever-increasing boldness into modern writing.

(*a*) It is not clear *as to* whether he will return to-day. *As to* whether that can be done, you must judge for yourself.

In neither of the above sentences is *as to* necessary.

"I am in doubt *as to* what happened next." With the omission of *as to*, this sentence would lose nothing in sense but gain in directness.

(*b*) *So far as. As far as.*—Many are apparently perplexed whether there should be a distinction in the use of these two expressions. "So far as" as been condemned as being "vicious grammatically." *So far as* is not so definite as *as far as*. It would be more correct to say *as far as London*, when it is used in a literal sense, than *as far as* followed by a noun when the sense is not literal. *So far as* can be used as both preposition and conjunction.

Occasionally, however, *as to* is as valuable as French *quant à*.

Save in so far as is an unnecessary circumlocution for "except that."

"Of politics there is little, *save in so far as* they directly and intimately touched."—*Felix Faure. Review of Reviews.*

Correct, but not so neat as "except that."

There is circumlocution also that has a very pretentious ring, where the desire of giving another name to the spade leads to a phraseology that is stiff and unnatural.

"The periphery of his life was the circumference of his affections."

Has been made the recipient—a most common and unwelcome equivalent for *has received.*

How often do not writers indulge in such circumlocution, which are mere affectations, as, the *turfy expanse*—for the lawn.

It is certainly among the type which may

be styled *eloquent circumlocution*, that a few such expressions are to be found as, *winged songsters*, for birds.

"*An emblem of the law in* the shape of a policeman."—*Story.*

And many that might also be termed *Johnsonese:*

"A shaving machine and 'beard,' as has been noted in *Oliver Wendell Holmes*, are twisted into 'a reaping machine which gathered the capillary harvest of the past twenty-four hours . . . in short, a lawn-mower, for the masculine growth of which the proprietor wishes to rid his countenance.'"

The above, of course, is facetious, and comical effects are often obtained by deliberate circumlocution of an exaggerated type. Thus "to agitate the communicator" (ring the bell), "a sanguinary nasal protuberance." In Fitzgerald's *Miscellanies* some amusing paraphrases of *Punch* are quoted. They are well-known proverbs. "Iniquitous intercourses contaminate proper habits." "In the absence of the feline race the mice give themselves up to various habits." "Casualities will take place in the most excellently conducted family circles." "More confectioners than are absolutely essential are apt to ruin the potage."

How many words, however, of the type spoken above in jest are not used in earnest by seekers after a refined style which they imagine to be attainable by an avoidance of direct simplicity, substituting a painful indulgence of highflown preamble. "Sent for the doctor" becomes "called into requisition, the services of the family physician."

To illustrate finally the comical element in circumlocution, this from Lamb's "A Chapter on Ears" may be given. It is a passage of such unusual verbosity and extravagance that it seems incredible that anyone could have for a moment imagined that Lamb composed it in all seriousness with no lurking desire and deliberate intention, even of poking fun at his own meandering. "I have no ear—mistake me not, reader—nor imagine that I am by nature destitute of those exterior twin appendages, hanging ornaments and (architecturally speaking), handsome volutes to the human capital. Better my mother had never borne me. I am, I think, rather delicately than copiously provided with those conduits; and I feel no disposition to envy the mule for his plenty, or the mole for her exactness, in those ingenious labyrinthine inlets—those indispensable side-intelligencers."

For the purpose of humour, circumlocution may be legitimately used, or again for the sake of *euphemism* it often has a reasonable excuse for its presence; it is far less aggressive to suspect someone of *suffering from the domination of stimulant* than to suggest that someone is tipsy. Other instances of euphemistic use are constant.

For poetical ornament also circumlocution is very permissible. The *winds* thus become *sightless couriers of the air*, and the *sun, the very source and light of day;* it is indeed a favourite device of poets to give thus greater point to their thoughts.

Having shown that on occasion there may be proper cause of circumlocution, it remains to urge further the negative aspect of the question. The avoidance of circumlocution has been stated as a positive rule for the acquiring of a good style. "*In case of,*" "*in the shape of the fact that,*" "*in view of the fact that,*" are often needless encumberers of sentences.

"This time you will be forgiven, *in view of the fact that* hitherto your record has been a highly commendable one" (because). "Because" in this sentence is much more direct, and every whit as expressive as the peculiarly long-winded *in view of the fact that.* "The Revolutionists recognised with horror that they were about to face their worst trial *in the shape of the fact that* their food-supply was almost finished" (*for* would express tersely what six words do inelegantly).

"*In the case of,*" similarly is very popular. "His candidature for the Lord Rectorship was looked on with disapproval *in the case of* both men and women students." This is highly unnecessary—*by* is neater and sufficient. "If you consider *in* how *many cases* you were in peril" (often).

There are little tricks of periphrasis which develop into mannerisms. They again are to be distinguished from the kind of pompous circumlocution of which there are many patrons. It has been specified as a vice of journalists, but it is by no means confined to that class of writers.

Miscellaneous

(1) *Certain words that are abused habitually.*—One of the chief sufferers is *aggravate.* The meaning of this word is commonly taken to be *to annoy, to irritate,* whereas it really means to make worse, augment a difficulty or make it less tolerable. Its derivation is from Latin, *aggravatus*—made heavy. Thus it is impossible to aggravate a person or find that person "aggravating in the extreme" (a common phrase), but the illness of a person might be aggravated by some carelessness, as one may aggravate a wound by exposing

it, but it is wrong to say it is aggravating to have a wound.

(2) *Of that ilk.* A quotation which deals with the misuse of this expression, while also illustrating the misuse of *aggravating*, is here given:

"A peculiarly *aggravating* Anglicism is the use of the Scottish expression 'of that ilk,' as if it meant 'of that sort,' and had a contemptuous suggestion, as has the expression 'hoc genus omne.'—'Presbyterian ministers and other lank-haired, canting hypocrites of that ilk.' Even Scotch people have, through evil communications, come to adopt this meaning. 'Of that ilk' means 'of that same,' and has its origin in territorial names like 'Dunlop of that ilk,' for 'Dunlop of Dunlop.'"—*Masson.*

Annoying is surely meant (and not *aggravating*) in this extract, which is quoted at length as exemplifying against the error "of that ilk"?

(3) *Start* is a word which perhaps it is in vain to attack now, for it has become so much in vogue, yet it is used in a sense not strictly correct, and is moreover an ugly word. The expression *start out* is of American origin, but unfortunately has gained currency in the Mother Country. It is possibly owing to "start out" that "start" has received such favour, though on the contrary it is exactly one of the reasons why it should be avoided. *Start* in its original sense is correctly used in such phrases as "to start a hare," "to start a race," but the error is to make it do service for the simple word *begin*. *Commence* used for *begin* is not pretty, and has a stilted sound, but *start* has a touch of vulgarity which makes it even more offensive:

"I never realised until I *started* putting them on the stage the extraordinary amount of technical possibilities that lie hidden between the stern and sombre externals of Greek plays."—*Westminster Gazette.*

But scores of illustrations might be produced to show the prevalence of this word.

(4) *Alternative.*—This means a choice given of *two* things, so that if one be chosen the other must be rejected. But it is not unusual to find the expression "two or more alternatives," or to speak of the alternative "living, dying, or merely existing." "If I had the *alternative* of reading Dante's *Inferno*, or the *Purgatory* or *Paradise*, I know which I should choose." This is a way in which *alternative* cannot be used—choice or option should be the word substituted.

(5) Analogous with this use of alternative is that of *either* and *neither*, which frequently appear in a wider sense than their meaning warrants. They are limited to two things. "*Either* you go out *or* you stay at home"—and "You may *neither* do it yourself *nor* force me to do it." In either case there is the alternative from which to choose. But to say "I shall get either first, second, or third place in the list" is wrong. It is similar to imagining there can be three alternatives.

(6) *Centre* and *middle* are not synonymous terms, though they are often used as such. To part hair in the *middle* is very different from parting it in the *centre* of one's head.

(7) *Can* and *may* are often used wrongly; at least *can* is the term usually in evidence when *may* is meant. "*Can* I go to the picnic this afternoon?" Where permission is requested, *may* is correct here. "*Can* I take sugar?" There is probably no physical impossibility—this *can* is very ugly; *may* should always be the word used when the sense of "being allowed" is meant. *Shall* is misused also for *may*—and even for *can*. "Under no circumstances whatever ought *shall* to be used as an equivalent to *may* or *can*." "What *shall* repay him for all the trials he has endured with such fortitude?" (change *shall* into *can*). "On antarctic expeditions the dogs draw the sledges over the snow as far as their strength *shall* enable them" (change *shall* to *may*).

(8) *In* and *into* are often used wrongly. "He put his hand in his pocket," instead of "into his pocket." "He got in the 'bus as quickly as possible," should be "into the 'bus."

Mutual.—How often this word is abused is shown from the familiar sound such a sentence as "A *mutual* friend of yours and mine" presents. The correct expression is "a *common* friend"; that is a friend who is common to both. *Mutual* can only be properly used when it designates what passes from each to each of *two* persons; when, that is to say, reciprocity exists. "The *mutual* regard of sister and brother" is correct; the error creeps in when mutual is made to do service for more than two.

Lose and *loose* are two forms that are constantly confused even by those who may be presumed to have passed the schoolroom stage: (*a*) One may *lose* a dog and also (*b*) *loose* a dog, and though by *loosing* it may lead to *losing* the dog, it is not necessarily the case. (*a*) means that the dog is lost, while (*b*) means that the dog is merely set free without any necessity or even probability that (*a*) will follow. The sound should be a safe guide as to the correct use of *lose* and *loose*, the latter having a much sharper and more curt note than the former. *Loose* is pronounced like *luce* (to rhyme with *truce*),

and *lose* like *lews* (to rhyme with *jews*). It is in the present tenses that the mistake,—or the slip for it should surely hardly be dignified by the name of mistake—is most liable to and does occur.

Lose	lost	lost	and
Loose	loosed	loosed	

The conjugation shows that the past tenses are very clearly discriminated.

Individual.—This word has been at different times so severely criticised that it has lost some of its former popularity. For a time "individual" enjoyed life to the full, if airing itself under various forms, chiefly not its own, may be regarded as a test to the vogue of a word. But as was inevitable, illegitimate garb ended by betraying it, and its false colours, excusable at first on account of their facetious intent, became ruthlessly condemned. It is wrong to speak of "an individual," meaning "a person." When used as a *noun* "individual" means one being, or one thing out of a class, the one member as singled out and opposed to the mass. It is this meaning that has become so distorted, and individual became equivalent to a "person," particularly in newspaper phraseology, where the temptation to avoid such a common unadorned term as *man* or *person* for the more highsounding and apparently more satisfying mouthful was too great. But this error was by no means confined to journalistic realms, it was to be found, and still is, to a more limited extent however, in literature of many kinds. The following exemplifies the *wrong*, though common use of the word. "Do look at that queer-looking individual coming up the drive." "What an extraordinary individual he is to have acted thus!" "Not for worlds would I be such an individual as you."

Own self.—This is a very offensive turn of speech, as suggestive of vulgar colloquialism as well as general looseness of speech. "I did it my *own self*." "You had much better do it your *own self*" may sound very well, not being without a certain pretty emphasis in the nursery, but unfortunately it is an expression that survives far beyond that stage.

Own self is, moreover, tautological. "I did it myself" has emphasis sufficient, and there is an absurdity in "I did it *my own self*," as there is not the remotest possibility of the meaning of "doing something *yourself*" being construed into "doing something with somebody else's self." *Own* is therefore quite superfluous.

Unique is a word which, with more excuse perhaps, does not always meet with correct usage. People are very fond of qualifying unique with a "quite" or a "rather," or a "somewhat" as well as with other would-be modifications or intensives. Strictly considered, however, a person or object is unique, or not unique, with no such qualifications permissible. There is a touch of condescension in the often-heard comment. "That was *rather a unique* article of yours, you know," or again is to be heard, "You really must know him, he is *very unique*." This use of *unique* is sadly on the increase, so that the word indeed is often little more than a catchword, a favourite in the meantime in polite slang: "How *unique!*" as the acclamation to meet the latest variety of one's step, or to recall even more accurately "How perfectly *unique!*" where *unique* has degenerated to the same exaggerated emphasis and idle ejaculations as its companions for the hour, *extra-ordinary*, *unparalleled*, or *rare*. For the last word may perhaps be predicted a more speedy "death," since the simplicity in the "voicing" of it, is far from being in its favour; but even so, it has certainly had a very successful season.

A use of the verb to *learn*, that is now so obsolete as to sound most distasteful, is that of *imparting* knowledge. Formerly correct, it is now to be distinctly classed as an error, notwithstanding its frequent appearance with this meaning. "What do they *learn* you at your school?" This is very ugly. *Learn* may only be used correctly in the sense of *acquiring* knowledge, *teach* being the appropriate word to signify the *imparting* of it.

Do do (may we compare with *bo-bo?*). Written thus, the effect is not a little comical, yet it is what is constantly heard, and is simply a tautological error. Men do not so frequently make this error, perhaps because their speech is apt to be more curt, or at least more to the point, but it cannot be denied that it is a favourite feminine trick. "Before you *do do* such a horrid thing you must at least have some tea" (one *do* is quite sufficient). Instances of this error need not be further exemplified, since unfortunately many may be culled from daily conversations.

No more must not be confused with *any more*. I shall never see him *no more* is wrong, of course, *any more* being the phrase intended. The two negatives *never* and *no* destroy each other. Thus the old rule, "two negatives make an affirmative," for "I shall never see him no more," is equivalent to saying that "I shall certainly see him again."

Pity and *sympathy* are sometimes used as synonymous terms. This use is wrong. When we *pity*, we have a feeling of distress or sorrow for the pain of another; when we

sympathise, our feeling is kindred with that of another for his own state or condition. With *sympathy* there may be equality; as a rule this is indeed implied, which equality is not so indicated with *pity*. While feeling contempt for a man's failings we may still pity them, but we cannot sympathise with them. There is a sharp distinction then between "to pity" and "to sympathise." To use the right word on the right occasion is what everyone would wish to do. Deplorably enough it is an accomplishment which few of us succeed in attaining to perfection. *Introduce* is a case in point as being suitable on one occasion, and *present* on another. *Introduction* takes place between equals, but a *presentation* takes place by a favour. Men therefore are *presented* to ladies, but *introduced* to men. To a celebrity or to superiors it is the correct thing therefore to *present* the person who is to be privileged to know them. This distinction between *introduce* and *present* often becomes much blurred.

"Beautiful words are the very light of thought." In this saying of Longinus, coupled with a phrase that has a peculiar bearing on it, "Words are the signs of thoughts, and thoughts make history," this short survey of various elements that make for the mutilation of words and their meaning may find its most suitable close.

PART III

STYLE

CHAPTER I

COMPOSITION AND STYLE

INTRODUCTION

THERE is a sense in which style and composition are the same thing; for composition, if we think of it as the art of composing, or writing, will coincide in its boundaries with those of style, which is also the art of writing. But there is another sense of the word composition, which implies a number of grammatical and logical rules rather than anything which one could call art. In this latter sense, composition merely teaches us to arrange and group our thoughts in a logical order, and to express them in language which does no violence to the accepted rules of grammar. Its province, therefore, on the one hand, is much the same as the province of accidence and syntax, and, on the other hand, in so far as it teaches the orderly presentation of thought, it forms a part of logic. Composition in the sense in which we shall use the word here, aims at the achievement of clearness and intelligibility in writing. It has in view the reader as much as, and perhaps more than, the writer, and is to this extent social in its nature. But in so far as composition views the reader, it must provide, not for any particular reader, but for the generality of readers, and must formulate its rules on the basis of the speech-forms and speech-usage in common use among those readers. It will therefore follow closely accepted usage in language.

Herein it differs from style; for it is of the essence of style that it is individual and not general. Two writers thinking of the physiological act known as blushing will give expression to their thought differently, according to the circumstances, and according to their power of expression. One of them might write, "She did not blush," but the other, with greater powers of imagination and of analysis, might write, as Meredith did, "There was not a sign of the torch in the blood." Both expressions would be perfectly correct from the point of view of grammar and composition, but it is clear that one of the expressions has a much more personal colour than the other. The first gives the thought in the most economical and everyday language, and is a bare statement of the fact; whilst the other is suggestive of the reflections of the writer, is informed by the shape and content of his mind, and is, for this reason, a purely personal expression.

Style may thus be said to be self-expression within the limits prescribed by grammar and logic, or, to put it more plainly, within the limits of intelligibility and clearness. The more a work discloses the personal feelings and attitude of the writer, the more readily it will claim and hold our interest; and, conversely, the more the personal note is absent, the more insipid it becomes. A grocer's catalogue may be said to have no style for this reason, for the only self-revelation which it contains is the fact that the compiler sells groceries; and this fact, though it may be of interest, can only be so if it is presented to us in such a way as to awaken our sympathy. In the same way a business letter, though it may express more of the desires of the writer, is yet clothed in such unimaginative and stereotyped language that it fails to make any appeal.

In the following pages we propose to point out in greater detail the chief characteristics of style, and then to proceed to an exposition of the main principles of composition. We shall begin with the consideration of style, because, as will appear later, the rules of composition must frequently give way to its demands.

I. STYLE

It has already been said in the introduction that style is the expression, in writing, of personality. Its relation to composition is

very much the same as the relation of the important acts of a man's life to his little everyday actions; for just as a man will show his character and will disclose his strength and weakness by his conduct in the important affairs of life, so also in a large number of cases he will do exactly as others do, and will follow the customs of the society in which he lives. He will wear clothes of a certain kind, will eat his meals in a certain way, and so on. It is the same in writing. In a broad way the individuality of the writer will show itself, but at the same time he will make use of words and phrases according to the tradition of the language. He will not use a singular subject with a plural verb; he will not use words with such an unfamiliar meaning that they would not be understood by the reader.

This difference between composition and style is fundamental. Composition, in so far as it teaches clearness and intelligibility, is only a means to an end. an instrument which must be adapted to the end in view. The grocer's catalogue, admirable as it may be from the point of view of composition, will not give the reader any impression of the grocer's shop. To do that something more is required: the words and phrases of which the catalogue is composed must be rearranged and regrouped in such a way as to reproduce the impression made by the shop on the mind of the writer. A certain creative effort is necessary, and the result of that creative and imaginative effort is style.

But the desire to give expression to one's thoughts and emotions is always accompanied by another desire—to make that expression as fit, as excellent, in short, as beautiful as possible. A writer will ever seek to give to his words the form and colour of the thought which they embody. Any lack of harmony between the written words and the thoughts which they embody will jar upon him. He will not rest until he has re-established the unison between thought and expression, and it is just this striving for harmony, for the ideal of beauty, which still further distinguishes style from composition. In composition we find rather the purely negative and practical aim of avoiding grammatical errors and logical ambiguity.

If it is true that the functions of style are positive and ideal, and that those of composition are merely negative and practical, it is also true that style is progressive and creative, whilst composition is conservative and prescriptive. The rules of composition are the rules of grammar, and these are based entirely on what is usual in the speech of the majority of the well-educated members of the community. It follows, therefore, that grammar knows nothing of those idioms and constructions which have not yet become general. All those new meanings of words, and all experiments in grammatical structure which are present in a language, and which may as yet be fighting their battle for existence, are unknown to the grammarian, because they are not generally accepted. All the subtle and indefinable changes of meaning in words, frequently of very slow growth, cannot be seized by the grammarian, because he is not always sure whether they will live or die. As yet all these potential changes are "exceptions," and the only exceptions which the grammarian acknowledges are the old-fashioned ones. From his point of view the new exceptions are not exceptions at all; they are errors, violations of grammatical rules. From this fact it is obvious that grammar is founded on the speech-habits of the preceding generation, and not on those of the present generation. Grammar, then, is conservative. It always lags, and always must lag, a little behind the language of the day, and unless one bears in mind that grammar was made for language, and not language for grammar, it is easy to see how grammar would prevent all change and development in language.

But this it has never been able to do. The creative instinct in man has always been too strong. Each one of us, in using language, turns it to his own purpose, moulds it, and adapts it; each one of us creates his own style. The sailor expresses himself in terms derived from his experience of the sea, the huntsman in terms derived from his experiences of the chase, and so on. In thus turning language to our own ends, each one of us is helping it to outstrip grammar, and to enlarge its possibility of expression. The man—or the woman—who first combined *hair* and *pin* into one word was following his creative instinct, and added something new to the language, of which neither grammar nor dictionary knew anything before. In the same way each one of us is constantly adding something—perhaps not always so successfully—to the store of language. It is, of course, not only in giving new meanings and new applications to words that we modify or develop our language; we may do so by introducing new constructions, by modifying old ones, and in various other ways; but it is of importance to remember that these developments are individual, creative developments, and are, as such, a part of style. It should be borne in mind that these innovations are frequently direct and deliberate violations of grammatical rules,

though later on, if they are generally adopted, they will appear in grammars as permissible exceptions. If their popularity should ever become so great that numerous other violations of the old rules of grammar are made on the same model, they will appear no longer as mere exceptions, but as rules.

It would appear, then, that the essence of style is personality. That this is really so may be shown perhaps still more clearly by an examination of some branch of literature. We may take for convenience' sake the essay. If we read, say, a dozen essays by different writers, preferably, if possible, on the same subject, we shall see, on reflection, that there is some general proposition underlying them all. With this general proposition we were already familiar. We need not have agreed with it, nor need we have known the arguments by which it was established; but nevertheless it must have been intelligible to us, otherwise we could not have understood the essay. If, for example, we read Addison's essay "On Cheerfulness," printed on page 253, and ask ourselves at the end of the perusal what it is all about, we can answer, in a general way, "Cheerfulness is a good thing." Similarly it is possible to extract from any other piece of work a general proposition or a general truth already familiar. But although it is possible to formulate the central thought of an essay, it is certain that no two individuals would develop that thought in the same way. The reason is obvious. No matter what the subject on which we wish to write, we shall all, in some respect, think differently about it. The sea is a totally different thing to the child who goes to spend his summer holidays by its shores and to the fisherman who earns his daily bread on its waters. It has entered into the experience of the child in a manner as different as possible from the manner in which it has entered into the consciousness of the fisherman. The child associates the seaside with the innumerable joys of a holiday, with sandcastles and donkey-rides, with liberty and play; the fisherman, on the other hand, associates it with a hard struggle for the means of existence, in summer and winter, in wind and storm. It has entered into his whole conception of life to such an extent that he measures all his other experiences by standards derived from his knowledge of it. And so it is with all our thoughts and feelings. Each one of them links itself by association with the thoughts and feelings of the past; and since there are no two human beings who have quite the same fund of experience, it follows that in no two cases will the thoughts and feelings of two individuals be the same on a given occasion. And just as the possibilities of association are limitless, so also are the possibilities of expression. In so far, then, as we write faithfully what is in our minds and do not merely imitate; in so far as we analyse our thoughts and emotions sincerely, and endeavour to the best of our power to render faithfully in words the thoughts we have analysed, we shall be giving our own personal interpretation of what ever has entered into our consciousness. It is this personal elaboration of a general truth or proposition which constitutes, in the last resort, style, it is this which explains why half a dozen different writers, setting out to describe the same object, or to advance arguments in favour of the same proposition, would all write in a different way. If we can disengage the commonplace and the universal in any piece of literature, then all that is left—the elaboration and the manner of presentation, the point of view, the sympathies and antipathies—are the personal element, and the words and the arrangement of the words which express them are the personal style.

In so far, then, as style is the expression of personality, there will be as many different styles as there are individuals who write. Each type of mind will find its own manner of expression, its own style. The quick and vivid intellect will find expression in a spirited style; the careless or the undisciplined mind will find its expression in a weak or diffuse style. And so also in every kind of style, both its strength and its weakness must be sought in the mind and temper of the writer. Any defects of style will, therefore, be traceable in the first instance to some defect in the thought of which the words are the expression. The first essential of good writing is thus that one should have something of sufficient interest or importance to write, for no amount of mere beautiful expression will compensate for the absence of thought. If the words are not informed by an idea, they will never be able to rouse our curiosity or to hold our attention. The acquisition of material is therefore a necessary preliminary to good writing, and a study of the manner in which we acquire it is a necessary preliminary to the study of style.

But it is possible for a style to be weak even though the ideas which it expresses are good. This kind of weakness is to be traced to quite a different cause. In this case, since the material calling for expression is of the right kind, the weakness must necessarily lie in the language used for the expression of it. In other words, language

does not render it faithfully. This possibility leads to a second point of view in studying style. We have now to ask ourselves how, when we have got our material, we are to use it. What are the means of expression at our command? How can we convey exactly the thought in our minds? Is it possible for the language to betray the thought?

The problem of style would thus seem to be twofold. First we must collect our material and make sure that it is of the right kind, and then we must give expression to it in such a way that the words we use faithfully embody our thoughts. Of these two problems the second only, as concerned primarily with the art of expression, touches the problem of style. We have to inquire, therefore, what are the qualities of style which will induce us to read a book, and what are the qualities which will give us the satisfaction we expect to derive from reading it. This latter consideration brings to our notice the reader, and reminds us of the very important fact that we write in order to be read. We realise that there are two factors to be considered in all writing—namely, the writer and the reader. We have not only to discover the manner in which the writer collects his material and finds exact expression for it, but we have also to inquire what is the relation of the personal expression of the writer to the general demands of the reader. We have seen that one of the most important elements of style is the personality of the writer; but is there no limit to his liberty of expression? Does it never conflict with the requirements of the reader?

Therefore there are two points of departure from which the problem may be approached. Firstly, that of the writer, who must give personal expression to his thought; and secondly, that of the reader, whose conceptions must also be respected. To some extent, then, there would seem to be a conflict between these two necessities. But the conflict is more apparent than real; for, after all, the writer is always a member of the community for which he writes, and will share the conceptions of that community. His thoughts will therefore naturally tend to find expression in a form acceptable to it. From the point of view of the reader, on the other hand, we must ask ourselves what is necessary in writing if it is to be read at all, and the answer to this question may be said to be that the writing must be interesting and clear. From the point of view of the reader, therefore, we have to study the principles of interest and clearness in writing. From the point of view of the writer we must inquire what the means are by which an author gives expression to his thought and by which he arouses the interest of the reader.

It is obvious that there is no limit to the possible number of thoughts, though the number of words in the language, and even the number of combinations of words, is limited. How, then, give expression to innumerable thoughts with a limited number of words? What are the means and what the accessories by which this apparent miracle is achieved? A study of the art of expression will show all this. It will reveal the immense possibilities of language and its infinite resources of expression. It will show the sensitiveness of word associations, and their wonderful suppleness and flexibility. It will show the precise value of the figures of speech, their function, and their possibilities as means of expression.

Fundamentally, style is a matter of thought; superficially, it is a matter of words, phrases, and constructions. A little reflection will show the truth of this statement. If two individuals set out to express in words the same thought, the result must, if the thought be exactly expressed, be the same. "The sun sets" is the expression of a thought which cannot be expressed exactly in any other way. "The sun sinks" means something different—very little different, perhaps, but still different. "The red sun sinks below the horizon" is different again; it calls up new associations, is more vivid, more picturesque, though superficially the difference is only one of choice of words. In other cases the difference may lie in the arrangement and grouping of words; but the real difference between these various modes of expression lies deeper: it is to be found in the difference of the thought underlying the mere words.

That which characterises one writer as distinct from another is, therefore, his way of thinking, the harmonies which he is able to seize, the obscure relations between things which he alone is able to perceive and express. It is for this reason that it is impossible to teach style, for if style is the art of expression, how is it possible to teach the unknown, or the art of expressing the unknown? One can, it is true, analyse the style of others; one can investigate the manner in which they give expression to their thought; one can admire the subtlety and delicacy of their expression; but it should not be forgotten that to the subtlety and delicacy of expression belong also an anterior subtlety and delicacy of thought, and it is just these which cannot be taught. We can discover that a piece of writing is forceful, or picturesque, or that it has one or other of the numerous qualities of good

style, but we cannot imitate it unless our own thoughts have the same latent quality.

If the differences in the style of any two writers are simply a reflection of their different ways of thinking, then style is nothing more than the expression of personality. It is true that this conception of the nature of style has been condemned on the ground that it leads to affectation; but that is only because, as will appear later, the conception has been misinterpreted. If we may assume, then, that style is the expression of personality, it should follow that everyone who puts pen to paper has his own style. And this is perfectly true, though the admission does not necessarily imply that everyone has a distinctive style. But, it may be further urged, there are no two individuals with exactly the same way of thinking, and since style is the expression of thought everyone should have his own distinctive style, reflecting that personality.

This objection leads us immediately to recognise that there is something more in style than the expression of personality; that, indeed, the expression must be faithful, complete, and accurate. All of us have different ways of thinking, all of us have a different fund of experience, all of us look upon even the most trivial and unimportant incidents of life from different points of view; but few of us succeed in reproducing faithfully our point of view. Most of us, indeed, are content to represent it approximately, and to this end we use well-worn phrases and constructions, in the knowledge that our fellow-men will understand at any rate approximately what they stand for. These words and phrases are like worn coins: they pass current; they are immediately recognised, without any careful scrutiny, as coin of the realm; and they are known to stand for certain vague and indefinite possibilities. But they have not the stamp and the clear-cut lines of the new coin. They are everywhere accepted, though the inscription which they bear is not legible, and though one cannot see exactly what it tells us. So it is also with words and combinations of words. These also may be worn and stereotyped, or they may be fresh and ever reminted. Thus it is that the infinite variety of thought and experience of countless millions of individuals is, in passing from thought to words, worn down to a monotonous and inexpressive average, which is anything but distinctive. Thus, though it is true that every living being, as surely as he has his own individuality, has the materials of a distinctive and personal style, yet he lacks the instinct, or the concentration, or the insight by which alone that individuality may be faithfully expressed in words.

Style in writing, then, looked at from this purely negative point of view of what is personal, would appear to be the faithful representation of a separate and peculiar experience. As such it should not therefore be restricted to individuals, but should also emerge wherever there is a broad line of demarcation between the materials of style—that is to say, wherever the range of experience of one group of individuals differs from that of another, *i.e.* in different classes of society, in different ages, in different countries. This expectation is in fact fulfilled, for we all of us speak of a French, German, or English style, of an academic or popular style, and the like. What, then, do we mean by speaking of an eighteenth century style as distinct from a sixteenth or nineteenth century style? We surely mean something quite distinct from the individual styles of Addison and his contemporaries; we mean rather something that is far from being individual, but rather common to all of them, something peculiar to the colour and tone of all of them, which the writers neither of the succeeding nor of the preceding centuries could possibly possess. What else is this something but the reflection of the conditions of life peculiar to their day? To put the matter quite crudely: there were no motor-cars and no wireless telegraphy in those days, and therefore there is no mention of these things in their works; nor is there any sign of what these things stand for, or of the type of civilisation which produces them, or of the type of mind which is the outcome of them. The eighteenth century style, then, like the style of any other century, is the expression of the individuality of that century. No other century could produce that style, nor could the eighteenth century produce the style of any other century than its own. We might as well, indeed, expect a Greenlander who had never left his native shores to write *The Egoist* as expect Addison to write *The New Machiavelli*.

In exactly the same way, so long as a Frenchman remains a Frenchman and a German a German, the French style will differ from the German, and both will differ from the English. The life of the one—his institutions, his government, his education, his amusements, and his whole outlook on life—will differ fundamentally from that of the other. This could not be otherwise; for if it were, then the Englishman, or the Frenchman, or the German could pass from his own civilisation to that of any other country without being conscious of the change, and this is clearly not possible. It

is doubtless for this reason that a complete mastery of a foreign language is one of the most difficult things to acquire, and that the number of those who have written successfully in a foreign language is very limited. In a less degree, too, it accounts for the scarcity of first-rate translators, of men who are able to enter so thoroughly into the spirit of a foreign language, and of the thought which underlies it, as to be able to render it faithfully in their own language.

Just as there is a style peculiar to certain centuries and certain countries, so also there is a style peculiar to certain classes of the same society. It is quite natural, for example, that the style of a working man should differ from the style of the well-born and well-educated man of letters. The difference cannot be measured, or even accounted for, in terms of school or college education. The real cause of the difference lies much deeper than that: it is to be found in the different circumstances of life of the two classes, in the different environment and range of experience. It would be just as unreasonable to expect similarity of style in the work of two men drawn from widely separated classes and with widely differing experiences of life, as it would be to expect similarity in style in Bunyan and Bernard Shaw. The habits of mind and thought in the two cases are so different, the material for reflection so fundamentally opposed, that it would be wonderful indeed if there were any close resemblance in style.

Differences in style thus correspond to differences of outlook and to different mental, moral, and physical foundations. The same causes as are at work in the case of nations and centuries are also at work in individuals. Thought and experience form the irreducible minimum of every style, from the highest to the lowest. But these differences only become apparent when translated into words. Until they are given form and shape in words they remain latent, undeveloped differences, so that the immediate problem of style is concerned with an analysis of the use of words. It is by the use of words alone that thought is communicated, and it is by the good or bad use of words that style becomes good or bad. It is true that the proper classification and grouping of thoughts is also of importance as a quality of style, but it is possible to have a perfectly clear piece of composition—that is to say, clear from the point of view of arrangement—without good style. Clearness is possible of achievement by attention to the ordinary rules of logic and syntax, and therefore falls rather under the head of composition, under which it will be treated in the next section. But that more subtle something, on the other hand, which goes under the name of good style, and which is immediately recognised by every reader, springs almost entirely from the writer's special gift in the use of words.

A word is a symbol for a thing or for a thought. But the thing or the thought which it symbolises is infinitely more complex than the symbol. The word *house* is a mere aggregation of sounds, but the things it stands for are many. It conjures up numerous mental images and many sensations. Still more numerous are the associations which the mention of it awakes. It recalls shape and size, colour and material, length, breadth, and height; it calls up images of doors and windows, of roofs and walls, of rooms and cellars, of chimney-pots and stairs. It may perhaps remind us of some particular house in which we have lived, and in that case it brings with it a further train of associations. But in using a word we do not necessarily think of all these elements of meaning at the same time; some of them are not necessary to our immediate purpose when we pronounce a word. Thus the word *house* is never used alone. We say that we have just moved into a new house, and by saying this we mean by *house* a place to dwell in, and the other meanings of the word are not brought prominently forward in our consciousness. But if we say *a white house*, we call up images and associations of quite a different kind. In this case we think rather of the outer walls, and of their colour, and do not at all think of such details as the rooms in the house, or the number of staircases or bathrooms contained in the house. On the other hand, if we speak of a *beautifully decorated house* or a *well-furnished house*, our thoughts turn to certain of the accidentals of the house; we no longer think of brick or stone or rough-cast. What has happened, then, to the meaning of the word *house* in these examples? We see, indeed, that the meaning has varied; that certain elements of meaning have been called into consciousness, while others have been left to slumber on in the mind. What has really happened in the above cases is that the adjectives *new, white, well-furnished, beautifully-decorated* are guardians of the word *house;* they watch over it and keep it within certain bounds. Or, differently expressed, they are censors, standing at the threshold of consciousness, refusing admittance to all those members of the throng of meanings associated with the word *house* which do not accord with the spirit of the accompanying words. It is not, however, only the immediate neighbour which thus

influences the latitude of meaning of particular words; the whole context does so also. For example, in the above sentence, "I moved into a new house," the word *new* is not the word which by itself calls up the meaning *dwelling-place; new house* by itself means something quite different from *dwelling-place*. What limits the meaning both of *new* and *house* in this sentence is the context, *I moved into*. So it is with all words. Each one has the latent power to call up numerous meanings, sensations, and images. The mind is fully peopled with them, ever ready to do service at the call of a word. The mind is stored with the memory of all our thoughts and experiences; in the mind they rub shoulders, associate, combine, group and regroup themselves in the process called thought, and words are the external symbols of those thoughts. Each word therefore is dependent on its fellows, and only in the rarest of cases can we communicate our thought in a single word. We use words in sentences, and in sentences words take on that meaning which is determined by other words. Any one sense of a word may combine with any of the senses of any other word. Indeed, it is just because most words have so many possible meanings and are so rich in associations, and because each one of these meanings and associations can combine with the meanings and associations of other words, that the resources of language as a means of expression are seemingly unlimited. If a word had only one fixed and unchanging meaning, our powers of expression would be very limited in comparison with the complexity of our thought. In science, it is true, words—or some of them—have only one meaning; but ordinary language, especially the language of literature, requires something more flexible and suggestive than the word which has only one meaning.

It is the perfect knowledge and mastery of this great mine of possibilities of expression and suggestion which stamp the stylist. He knows how to combine a few words in such a way that, when they enter the mind of the reader, they will be rich in suggestion; they will stimulate associations, they will suggest that which cannot be expressed in so many words, and catch the reflection of things themselves invisible. As Professor Raleigh says: "In such a phrase as 'the angel of the Lord,' language mocks the positive rivalry of the pictorial arts, which can offer only the poor pretence of an equivalent in a young man painted with wings."

Words are constantly changing in their significance. They assume the manners of the company they keep, and they adapt themselves to their environment. Whether as presenting images or as suggesting meaning they will reveal their life-history. *Idiot*, from meaning a private person, has come to mean one who is in some way mentally deranged, and in this change of meaning is reflected the opinion which some part of the community once held of private persons. The change of meaning is due, as in so many other cases, to some emotional attitude to the thing symbolised by the word. The young Greek who came to a private English boarding-school, and called the proprietor an idiot and his school an idiotic school, was doing something more than reproach the institution; he was unwittingly pointing out the difference of certain social and political conditions or developments in England and in Greece.

Sometimes words come to approach each other so closely that their meanings become confused, and what are called synonyms arise. But in the vast majority of cases the changes of meaning in words have the opposite tendency: to increasing fineness of distinction and to the development of new meanings. But even where words do approach very near in meaning, there is never complete coalescence, there is never complete identity. What are called synonyms are not absolute synonyms; there is always some shade of difference in the meanings of them, as is shown by the existence of dictionaries of synonyms, the function of which is to make clear those differences. The fact is that language has no room for synonyms. Its resources are not so great that it can afford to have a word lying idle, and so it either differentiates the meaning of one of the synonyms still further, or it allows it to die out. Where two words approach in meaning, the whole instinctive force of language tends to separate them again.

Since the so-called synonyms really have some slight difference of meaning, they may prove of real value in achieving variety of expression. They not only help to avoid the monotony which arises from the repetition of a word within a short space, but they also help to clarify the sense by adding a new point of view, by throwing fresh light on the subject, and by showing things in a new relation. Then, too, since a word may change its meaning in a new context, it may happen that the repetition of it might be inappropriate or even misleading. So mutually adhesive and so intimately associated are words, that, rather than tear them out of their context, it is often better to substitute a synonym in an altered context. In addition to the gain which may sometimes be derived in this way from

a change of word, the balance and the euphony of the sentence may be improved also.

Style, then, at bottom is the dress of thought, and the better it fits, the better the style. Every writer must struggle with the material of language—with words and combinations of words—until he has found out the right dress for his thought. He must shift his ground, and even change his meaning, until at last he is successful in his quest. Often it may happen that he cannot find the expression for his thought; he may search in vain for the word or phrase. But he will not be satisfied with any substitute; he will prefer to leave something unsaid, rather than to say it imperfectly. This is what is meant by sincerity, which is present in all writing that carries conviction. It is sincerity, faithfulness to our own thought, which drives us to seek for the exact expression of our meaning. It is the desire to be true to our thoughts which drives us to wrestle with language until it yields itself to our wishes. Everyone of us must wrestle in this way at some time or other, for there is nothing so real in language as the fact that it binds us down and clips the wings of our thought, if we would allow it to do so. We all of us feel its restraint. We cannot write down even the simplest thought without feeling that language pinches us somewhere; a hundred times we will feel the pressure and the insufficiency of our material. It was the knowledge of this which was in the mind of the poet when he wrote:

"Warum kann der lebendige Geist dem Geist
nicht erscheinen?
Spricht die Seele, so spricht, ach! schon die
Seele nicht mehr."

Everyone who has something of his own to say feels the oppression, feels the conflict between two forces, the impulse within him, and the force of language. The writer wishes to make himself understood, and must not therefore depart too far from the established usage; he must make use of the existing language material. But, on the other hand, he wishes to struggle through to the expression of his own intimate and personal thought, and to this end he must wrestle with that established usage, and adapt it to his own ends. He must even, within the limits of intelligibility, recreate for his own purposes. The writer who succeeds in finding the means of expression, of full expression, whether by using only the existing material or by adding to it or modifying it, is the stylist.

When a writer has succeeded in putting his thoughts into words, and when he is satisfied that the words convey exactly what he wishes to say, he has overcome the greatest difficulties of style. But his troubles do not end here. When he has found his words, he must still ask himself if they are such as to give a uniform and harmonious effect. Every good piece of writing has a certain consistency with itself, which contributes to no slight extent to the general effect. Unity of tone is nothing more than consistency in the manner of writing. There is nothing so disconcerting as a piece of composition which passes without reason from one style of writing to another, from the light and colloquial style to the heavy and dignified, or from the serious to the comic. Not that styles should never be mixed; for in some cases the subject absolutely demands such change in the manner of writing. The drama, for example, may contain elements both of tragedy and of comedy; the novel must necessarily pass from the descriptive to the narrative style, and may call for colloquial, expository, or argumentative passages. Where there is no absolute uniformity in the subject-matter there can, of course, be no uniformity of style in writing. Uniformity of tone is not opposed to variety, but only to inconsistency under identical conditions. It depends partly on the subject-matter and partly on the audience. By uniformity of tone is meant not only that the tone should be the same so long as the subject-matter is the same, but also that it should be the one most appropriate to the occasion. The most familiar example of inappropriateness of tone is to be seen in the man who "talks like a book." It is not that there is anything absolutely wrong in talking like a book, but only that there are once and for all conventions which govern our manner of speaking in ordinary conversation. We may, if we please, "speak like a book," but if we do so we run the risk of being ridiculed. In the same way it offends our sense of propriety if, on a solemn occasion, such as on the delivery of a sermon, or any formal address, the language of everyday conversation is used. The only general principle which can be set up in this respect is that the style should match the occasion.

Really, the character of the audience determines the character of the style. Nobody in his senses would attempt to speak to, or write for, children in the same language as he would use to a learned society; nor would a lawyer or a doctor address the layman in the same terms as he would address the members of his own profession. But, looked at from another point of view,

it is not so much the audience which determines the style as the thought. For what one wishes to say to the child is not the same as what one wishes to say to the learned society, and what the doctor wishes to say to the layman is not the same as what he would wish to say to his fellow practitioners. This consideration brings us face to face with the problem of the relation of matter to form. It is sometimes thought that the two are so entirely distinct that, once a writer has thought out what he is going to say, he can then proceed to dress up his thoughts in any style of language he chooses. This is, of course, an entirely wrong view of the matter. A writer can no more change the dress of a thought and leave the thought the same than he can change his skin. When a writer conceives an idea, or, at any rate, when he works it out clearly in his own mind, he conceives it in words, and to change one single word is the same thing as to change the thought. The same thought cannot exist in two forms of words. A sentence may, of course, be polished up and revised, but it is really the thought which is polished and made more clear and expressive, and not the words. A thought which can be expressed can only be expressed in words; the words are the thought, and can have only one invariable expression—one style. A clear style, therefore, is the reflection of a clear head. So soon as we know exactly what we want to say, there can be no difficulty in saying it; for the fact that we do know implies that we have already in our minds reduced the thought to words. The thought and the words are therefore identical, and good style without good matter is impossible.

II. Composition

Composition is mainly classification with a view to clearness and intelligibility. We write in order to convey our thoughts to others, because we have something to say which we believe to be of interest to them. We also write in the hope that those others will read what we have to say to them. Hence there are two points of view in all writing, that of the writer and that of the reader. The balance of the claims of the writer and of the reader must largely determine the principles of composition, just as we have seen that it determines the principles of style. The aim of the writer, considered by himself and independently of the reader, is to give faithful expression to the thought which is within him. From the point of view of the reader, on the other hand, the important thing about all writing is that it should be clear and interesting. The reader does not inquire whether what the writer writes is an adequate or a faithful expression of what was in his mind. He cannot possibly know whether it is that or not; all he cares about is whether that which is placed before him to read is in itself complete, appropriate, and clear. These are the minimum qualities which will induce him to read any piece of composition. The liberties of the writer are therefore restricted to this extent—he must be clear, and he must be interesting. These are restrictions which arise naturally from the double nature of writing: that it must be read as well as written.

To the writer, on the other hand, clearness and interest are not the main thing. The writer, having his thoughts in his own mind, finds them interesting enough, and the clearness which he seeks is an absolute one, and not merely relative, as is the clearness required by the reader. The law of art to the writer is to be faithful to his subject-matter and to himself. A writer may very well compose sentences and paragraphs which are perfectly clear, and even interesting, but which still do not do justice to the thoughts in his mind. His task is to analyse his thoughts, to resolve them into their elements, to examine their relations and associations, and then to find the right words and phrases to convey or to suggest them. He must first think and then wrestle with his material until he is satisfied that he has achieved the desired result. So far as the public is concerned, any one of the numerous possible results will do, if only it is clear and interesting; but so far as the writer is concerned, only that result will do which gives a faithful rendering of his thought.

There are therefore three elements in composition: the thought, the medium, and the audience. The translation of thought into language yields style. But clearness, the demand of the audience, though it is an element of style, may to a very large extent be achieved by attention to the rules of grammar and logic. Interest, on the other hand, the second demand of the reader, is also a quality of style, having its source in the imagination of the writer. In the present section clearness and the various aids to clearness will be discussed in a general way; further discussion being reserved for the separate sections on the paragraph, the sentence, words, &c.

Clearness in writing is best secured by careful attention to plan and arrangement, whether of the whole composition or of the smaller units. The reader's demand for clearness springs, unlike his demand for

interest, from the mind. It is an intellectual quality, and is therefore of the greatest importance in those kinds of composition which make their appeal to the reason rather than to the imagination. So true is this, that in some cases clearness is the only quality which is in any way appropriate; any introduction of an emotional or imaginative appeal would strike the reader immediately as incongruous. A business letter, or the regulations of a club, or an act of Parliament, need only be clear and free from ambiguity in order to satisfy the reader of such documents. Their only interest is to be found in the elementary fact that they are necessary. In a less degree very much the same may be said of other kinds of composition, as, for example, text-books, though these, it is true, allow of many degrees of interest in the method of treatment. But even when we come to the higher forms of literature, there still remain certain forms of composition which make their appeal principally to the reason, rather than to the emotions or to the imagination. It is obvious that such writing requires clearness more than any other quality.

It seems unnecessary to say that in order to be clear to others we must first of all be clear to ourselves. But yet it appears often enough in the essays of novices that they have not made clear to themselves what they are writing about; they wander from point to point and never arrive anywhere. They have not defined beforehand either their point of view or the range of their subject. The obvious corrective to this sort of thing is to map out the ground beforehand, to survey it from all possible points of view, and then to make a choice and adhere to it. Equally important is the careful proportioning of the subject-matter to the available space; for if this precaution is omitted, one of three things must happen: the writer will be obliged to stop before the subject is exhausted, and thus leave a feeling of incompleteness; or he will be obliged to condense some of his matter at the risk of spoiling the unity and proportion of the whole; or he will have to condense the whole of the material at the risk of obscurity.

Perhaps the best preventive against the general lack of clearness is the careful choice of a title. There are few things so distressing to the reader as the essay—with a vague general title, which might cover anything—which consists of a number of disjointed, scrappy paragraphs, each introducing a new point of view, or some different and entirely unrelated matter. The result is always a piece of patchwork, leading nowhere and possessing neither unity nor coherence. Each of the separate paragraphs may perhaps have its own unity, and may deal with some phase of the subject announced, but collectively they have none. A well-chosen title, defining the scope of the essay, would obviate all this, for it would serve as a guide or test to which the contents of each separate paragraph might be referred. For example, under the vague title "Liberty" might be introduced a great many points of view—certainly too many to be treated in an essay of any ordinary length. Such a title leaves room for all sorts of irrelevancies, and loose, unrelated thinking. But a qualification of this title, say, "Liberty before the Law," would hold the writer to the central theme of the essay, and would exclude much of the digression which might have crept in under the more comprehensive and less exact title.

Scarcely less important than a proper limitation of the subject is the proper proportioning of the parts. Few faults are so common in the essays of beginners as an imperfect sense of proportion. They will start at random, and then veer to every chance breeze which comes along; then they will run before it as long as it lasts. If they chance upon a detail which has some special interest for them, or of which they have some special knowledge, they will not leave it until they have exhausted every one of its possibilities. The temptation to dwell at length on those details which are in themselves interesting, though not relatively of importance, is so strong that novices can seldom exercise restraint in the treatment of them. This form of excess has many inconveniences. In the first place, it has a tendency to put the emphasis in the wrong place; for emphasis does not depend only on position, as in the paragraph and sentence, but also on mass. We naturally attach more importance to that part of a composition which is more fully and completely developed than the rest. That which takes up most space is presumably that which the writer thinks ought to be made most clear, and hence fullness of treatment is one of the means of emphasizing a particular part of a subject. Overdevelopment of subordinate details thus gives them more prominence than their importance merits. Another inconvenience of the same mismanagement of detail is that the emphasis which is thus wrongly placed on a detail is withdrawn from the main theme, and weakens it to a corresponding extent. Lack of proportion, then, is principally harmful, because it gives the reader a wrong idea of the relative importance of the facts, and presses into the back-

ground matter which should be made prominent. The moral of all this is that the beginner should always decide beforehand which part of his subject is the most significant, and should take due care that that significance is not in any way dimmed by any details or digressions, however interesting these may be in themselves. The main theme should always have the most space, and any encroachment on its space should be resisted.

Limitation of subject and proper proportion are the means of securing what all good composition must have—unity. A composition has unity when it contains neither more nor less than is necessary for the presentation of the subject, and when every part clearly helps that presentation. The commonest violations of unity are due, therefore, either to excess or to insufficiency of matter. The former mars our impression by telling us too much; the latter mars it by telling us too little. The presence of irrelevant details, or the over-development of relevant ones, unnecessary digressions and interpolations—in fact, anything which does not contribute to the main impression or argument—takes away from the reader's attention, prevents him from seeing things in their true perspective, blurs the outlines, and thus violates the unity of the whole composition. On the other hand, the omission of any essential point, the insufficient presentation of a significant detail or argument, will leave the reader with an imperfect and incomplete impression, and will produce in him a feeling of faulty structure. He will feel that somewhere there is a gap which should be bridged, or a bridge which should be strengthened.

Unity, at bottom, is only another name for harmony and completeness. It enables the reader to feel a composition as a whole; it gives him a point of view from which he can survey the whole, and from which he can discern whither the composition tends. If a composition has no unity, it makes no clear impression, but leaves the reader rather with a number of detached facts of which he does not quite see the connection, though he feels that somewhere there is one. This desire to know the connection of things is one which, the world over, is crying out for satisfaction. It lies at the bottom of all the sciences as well as at the bottom of all the arts. Man ever seeks to know the whole of the nature of things, the why and the wherefore. The whole of his science is based on the assumption—for which there is no absolute justification in experience—that there is order and unity amidst all the confusion of this world. Even religion is another form of the same demand to see all things explained and unified, to find a first cause and to refer everything to it. So also a large part of literary criticism is devoted to the exposition of the fundamental unity of the work of our great writers. It extracts from their works their philosophy of life, and shows that all the parts of that work are in accordance with some fundamental principle of their nature. It compares and correlates; it adjusts each part of a writer's work to its proper place, and its aim is to point out to the reader that a writer's work is all of a piece. Thus, to take a particular example, the greater part of the literature on Hamlet is an attempt to see Hamlet as a consistent character, with its own unity of conception. It aims at giving the reader a point of view from which all the sides of that character will appear parts of a complete and consistent whole. All this mass of criticism is, then, an eloquent testimony to man's desire for unity, to his desire to see things as a whole, without any irrelevancies or inconsistencies. The only corrective for lack of unity is careful planning and the power of self-repression. By bearing in mind the scope and purpose of a composition, and by care that nothing that is outside its scope is admitted, the unity of the whole may be preserved. Each paragraph, each sentence, may be referred back to the title or to the general plan, and its relevance tested.

Besides having unity, every composition should also have coherence. Coherence in details will be discussed later, in the section on paragraphs. Here we are concerned more with the coherence of a composition as a whole. Coherence in a composition implies some sort of order and plan. The parts should be arranged in such a way that it is easy for the reader to see what the writer's intention is and what the trend of the composition is. He must be made to feel that he progresses from one point to another, towards some definite end. Perhaps the best illustration of incoherence is to be found in ordinary verbal discussion, when one speaker says to the other, "I don't follow you." The cause of the difficulty is always the same: either the argument, or the narrative, or whatever else may be in question, has not been presented straightforwardly; it has been interrupted by some digression, by some details the connection of which has not been made clear, or else some necessary stage of the development has been omitted, thus rendering the whole unclear. Another instance of the incoherence which arises from the inability of the speaker to keep to the subject, and to explain things in an orderly manner, is the garrulous old

woman who interrupts her story a dozen times to tell you how and why she knows this and that, and what she was doing at the time it happened, and so on. In her case, as in many others, the real source of the incoherence is the sudden and unannounced change of point of view.

Coherence, then, is mainly a matter of arrangement. It has no laws, for every composition requires its own particular arrangement: what would be a good order in one case would be a bad one in another. Nevertheless there are a number of well-marked types of procedure which help to make a composition more lucid and easy to follow, and which will well repay a little attention. In the first place, in every composition there are certain main divisions of the material. The subject must be introduced, it must be developed, and it must be closed. There is a beginning, a middle, and an end. But since it is of the nature of all composition that it is a progression from one point to another, it follows that the beginning must lead to the middle and the middle to the end. The beginning, then, should introduce the subject in such a way that it is easy to pass on to the middle, and the middle should be so framed as to pass naturally into the conclusion. First of all a starting-point has to be found, some common ground has to be selected, from which both reader and writer may set out on their journey. The kinds of introduction are of course very numerous, and they vary according to the nature of the composition. A story may open with an indication of the scene, or with the presentation of the characters, or with a brief account of their lives up to the moment when the story begins. Some writers prefer to begin with a lengthy description of the circumstances which led up to the events to be narrated; others prefer the dramatic opening, and commence with a dialogue. Similarly there are many possible openings for an essay. Some open with a definition of the terms of the title; others begin with a brief statement of the writer's intention. All that is absolutely necessary is that the subject should be definitely introduced, and in such a manner that the reader cannot possibly have any doubt as to what the writer is really about.

There are several kinds of openings which do all this. One opening, which was much more in favour formerly than it is now, is by quotation, followed by an application of the quotation to the matter in hand. Another is the already mentioned opening by definition of terms, a type of introduction which is very common in essays or books of an argumentative, expository, or philosophical kind. In larger treatises and books a very common method of introduction is to define the nature of the subject treated, and to point out its relation to other kindred subjects or to other branches of the same subject. These and many more will be found in the essays and novels of good writers, and they all have it in common that they definitely announce the writer's intention. The introduction should, as far as possible, endeavour to seize both on the subject and on the reader at the same time. For the sake of illustration, some typical openings are here added:

"Clio was figured by the ancients as the eldest daughter of memory, and chief of the Muses; which dignity, whether we regard the essential qualities of her art, or its practice and acceptance among men, we shall find to have been fitly bestowed. History, as it lies at the root of all science, is also the first distinct product of man's spiritual nature—his earliest expression of what can be called thought."—Carlyle, *On History*.

"It is hardly necessary for us to say that this is an excellent book excellently translated. . . . The subject of this book has always seemed to us most interesting. How it was that Protestantism did so much, yet did no more, how it was that the Church of Rome, having lost a large part of Europe, not ceased to lose, but actually regained nearly half of what she had lost, is certainly a curious and most important question; and on this question Professor Ranke has thrown far more light than any other person who has written on it."—Macaulay, *Ranke's History of the Popes*.

"The greatest of English poets, it is often said, is but a name. 'No letter of his writing, no record of his conversation, no character of him drawn with any fullness by a contemporary,' have been extracted by antiquaries from the piles of rubbish they have sifted. Yet of no person is there a clearer picture in the popular fancy. You seem to have known Shakespeare—to have seen Shakespeare—to have been friends with Shakespeare. We would attempt a slight delineation of the popular idea which has been formed, not from loose tradition or from remote research, not from what some one says some one else said that the poet said, but from the data which are at least undoubted, from the sure testimony of his certain works."—Bagehot, *Shakespeare, The Man*.

"Wishing to address you, Gentlemen, at the commencement of a new session, I tried to find a subject for discussion, which might be at once suitable to the occasion, yet neither too large for your time, nor too

minute or abstruse for your attention. I think I see one for my purpose in the very title of your faculty. It is the faculty of Philosophy and Letters. . . . Accordingly I shall select for remark the latter of the two, and attempt to determine what we are to understand by Letters or Literature, in what Literature consists, and how it stands relatively to science."—Newman, *Literature.*

"My first duty this evening is to ask your pardon for the ambiguity of the title under which the subject of lecture has been announced: for indeed I am not going to talk of kings, known as regnant, nor of treasuries, understood to contain wealth; but of quite another order of royalty, and another material of riches, than those usually acknowledged. . . . I will take the slight mask off at once, and tell you plainly that I want to speak to you about the treasures hidden in books; and about the way we find them, and the way we lose them."—Ruskin, *Sesame and Lilies.*

"On an evening in July, in the year 18—, at East D——, a beautiful little town in a certain district in East Anglia, I first saw the light.

"My father was a Cornishman, the youngest, as I have heard him say, of seven brothers," &c.—Borrow, *Lavengro.*

"He that hath wife and children hath given hostages to Fortune; for they are impediments to great enterprises, either of virtue or mischief."—Bacon, *Of Marriage and Single Life.*

"A moss rose-bud hiding her face among the leaves one hot summer morning, for fear the sun should injure her complexion, happened to let fall a glance towards her roots, and to see the bed in which she was growing. What a filthy place! she cried. What a home they have chosen for me! I, the most beautiful of flowers, fastened down in such a detestable neighbourhood! She threw her face into the air, thrust herself into the hands of the first passer-by who stopped to look at her, and escaped in triumph, as she thought, into the centre of a nosegay. But her triumph was short-lived: in a few hours she withered and died.

"I was reminded of this story when hearing a living thinker of some eminence once say that he considered Christianity to have been a misfortune."—Froude, *The Philosophy of Christianity.*

After the introduction the subject has to be developed and expanded. Here, too, there are many ways of progressing, one of the commonest being progression in time. Things happen in some sort of sequence, so that it is natural that they should be presented in the order of their occurrence, unless there is some special reason for departing from that order. The particular kind of composition to which this form of development is most appropriate is of course narrative. History and fiction alike lend themselves to it, though even in these other methods are possible, and, on occasion, equally good. A common variety of progression in chronological order is to be found both in history and in fiction, where the writer has several parallel stories or different phases of the same subject to develop. In such cases he may be obliged to separate the various elements of the narrative and to advance each in turn up to a certain point, and then return to the others to resume the broken thread. Obviously, too, this method of progression is limited to those forms of composition in which action plays the principal rôle, in which things do happen in succession. The order selected, again, will vary with the subject and with the manner of treatment. In some cases the most suitable plan may be to begin with the earliest, and to lead on to the latest events; in others the reverse order may be better; and in yet another case a combination of the two methods may be best. The only ruling principle is that the order selected, whichever it may be, should be the one which is most conducive to clearness and to the coherent development of the story.

Those facts which are not primarily related in time, or in which the temporal relation is not the most important one, or in which it does not require any special emphasis laid upon it, may be more suitably arranged on some other basis. So, for example, they may be presented with reference to their position. Most descriptive work is naturally of this kind. But just as there are variations required by the subject in the presentation in chronological order, so also there are variations required by the subject in the position order. A description of a landscape may be made from the point of view of one looking down at the landscape from an eminence, or from the point of view of one driving through it in a motor-car. The latter will describe objects in the order which they come to him; the former will describe, according to some plan, the relative position of objects, the most conspicuous features of the landscape, irrespective of position. Or the description may vary according to the person who gives the description. The geologist would not describe the same objects, nor describe them in same order, as the botanist. So, too, the description of a room given by an auctioneer

and by a novelist would not be the same, for each has a different object in view. The one wishes to give a catalogue, and the other wishes to give a general description of the room rather than an accurate enumeration of the objects in it. In several of the above examples the real cause of the difference of treatment, and of the difference in the manner of presentation, is in the selection of the details, and this selection, in its turn, depends on the purpose of the writer. This may well be shown from the following passage from Dickens:

"A little shop, quite crammed and choked with the abundance of its stock; a perfectly voracious little shop, with a maw as accommodating and full as any shark's. Cheese, butter, soap, firewood, pickles, matches, bacon, table-beer, peg-tops, sweet-meats, toys, kites, bird-seed, cold ham, birch brooms, hearth-stone, salt, vinegar, blacking, red herrings, stationery, lard, mushroom ketchup, stay-laces, loaves of bread, shuttlecocks, eggs, and slate-pencils: everything was fish that came to the net of this greedy little shop, and all these articles were in its net. How many other kinds of petty merchandise were there it is hard to say; but balls of thread, ropes of onions, pounds of candles, cabbage-nets, and brushes, hung in bunches from the ceiling, like extraordinary fruit; while various old canisters, emitting aromatic smells, established the veracity of the inscription over the outer door, which informed the public that the owner of this little shop was a licensed dealer in tea, coffee, tobacco, pepper, and snuff."

Here there is no order, but rather intentional disorder. The aim of the description is to convey to our minds an impression of a shop, and this it successfully does. The shop is clearly a jumble of a shop; but if the numerous articles enumerated had been classified into raw and prepared foodstuffs, toys, household articles, &c., this impression would have been lost, and we should have thought rather of some very orderly shop. This example, then, shows that the order in which the facts are presented must depend, in the first place, on the nature of the composition and on the impression which the writer wishes to create.

The presentation in order of time and place may be yet further complicated by considerations of cause and effect. This latter relation is of course always at the same time a chronological order, but it may very considerably affect the grouping of objects which are related by position. There are, moreover, a vast number of subjects of composition the material of which has no relations either of time, of place, or of cause and effect, and for these some other method of presentation must be found. Such are the great mass of critical and expository subjects, as, for example, the present book. The order of progression in such work is based always on some logical relation, and the number of possible arrangements is only limited by the number of possible logical relations between the several parts of the subject. In most books coming under this head there are several possible arrangements of the material, all of them equally logical, but not all equally advantageous in giving effect to the wishes of the writer. The most common arrangement of the logical kind is that based on some form of classification of the material, by which those thoughts and facts which have a close logical relation are presented together, in the order which seems most natural and most conducive to clearness. A commercial geography, for example, may begin with a classification of the industrial centres, irrespective of their position, and proceed to a classification of coalfields, agricultural centres, and so on. But it would scarcely pass from a description of the cotton-spinning centres to flax-growing, and then back again to the tanning industry. Those facts which are in some way closely related would be taken together.

If the logical basis of progression is that of cause and effect, there are also various methods of procedure. Effects may be mentioned before causes, or causes before effects, whichever order suits the particular purpose of the writer best. His choice may be determined by his desire to emphasize one group of effects more than another; he may wish to explain the present from the past, or the past from the present, or the future from both, and his manner of progression will depend both on this intention and on the nature of his material.

Another logical method of progression is from general to particular, or from particular to general. Either the general statement may be introduced first and be followed by examples and illustrations, or the illustrations may precede and the general statement or the inference from the data follow. This is the arrangement of material usually found in composition of an argumentative character. The details of the arrangement depend, of course, on the aim of the writer. Where he wishes to illustrate the application of a general principle, the natural order is to place the general principle first, and then to proceed to the applications of it. But where, on the other hand, the writer wishes to establish a general principle, the natural order is to lead up to it by the various stages of evidence and proof, and then to state the

conclusion which may be drawn from the evidence. All demonstration and argument tends to follow this plan. Some particular end is kept in view, and all the evidence is accumulated, and presented in such an order that one piece of evidence is related to, or grows out of another, until the proof, or the argument, is completely unfolded. Similar in purpose, though somewhat different in kind, is the arrangement of the material with a view to creating a certain impression or mood. Here, as in the example quoted above, the material is first selected in accordance with its fitness for producing the desired impression or mood, those elements which will make an appeal to the imagination are combined, and the whole is so presented that each part helps to create the desired impression.

Yet another common method of grouping the material is that of juxtaposition and contrast. This method is usually followed where the subject is one which is best illustrated by analogy, contrast, or comparison. Sometimes we may know what a thing is by knowing what it is not. Some things we may understand better by understanding their resemblance to other and more familiar things. In such cases development by analogy, contrast, or juxtaposition may prove useful, either by itself or in combination with any of the other methods mentioned.

Coherence, then, is mainly a matter of classification and arrangement, with a view to an orderly and clear development of the subject. Any manner of progression which makes quite clear the writer's intention, and which at the same time is easy for the reader both to understand and to follow, is good, whether it be progression in the order of time, place, cause and effect, or in any other of the ways mentioned. That the manner of progression may be largely determined by the nature of the composition, and by the writer's purpose, has been seen already; but it may also be determined by the character of the audience, for the manner which might be quite clear to one audience would not be clear to another.

Perhaps the best means of studying coherence in writing is to read the works of good writers and to pay special attention to the way in which they develop their subject-matter. A very little observation will show that the method of the novelist differs from that of the historian, and that both differ in their methods from those of the scientist or the essayist. All will show, too, numerous varieties of a single type of development.

The middle of a composition leads on to the end, which, as a general rule, should bring the reader back to a state of rest. If it does not do this, the composition lacks unity, it is not rounded off, and leaves the reader with a feeling that something is missing. The nature of the close of a composition is often fixed by the middle, just in the same way as the middle is moulded by the beginning. Whether the composition be a novel, in which an unstable position achieves equilibrium and complications are resolved; or an essay, in which the purpose announced at the outset is fulfilled; or an argument or demonstration, where the proof is given—in all alike the reader is brought back to a position of rest. He feels that nothing has been omitted, that there is nothing more to come. Here, as in the case of openings, a study of the conclusions of some good writers will reveal more than any amount of theoretical exposition, so that for this reason we append the concluding sentences of the works of which the openings are given above:—

"In this manner, though, as above remarked, all action is extended in three ways, and the general sum of human action is a whole Universe, with all limits of it unknown, does History strive, by running path after path, through the Impassable, in manifold directions and intersections, to secure for us some oversight over the Whole; in which endeavour, if each Historian will look well around him from his path, tracking it out with the eye, and not, as is more common, with the nose, she may at last prove not altogether unsuccessful. Praying only that increased division of labour do not here, as elsewhere, aggravate our already strong Mechanical tendencies, so that in the manual dexterity for parts we lose all command over the whole, and the hope of any Philosophy of History be farther off than ever,—let us all wish here great and greater success."—Carlyle, *On History*.

"Here we close this hasty sketch of one of the most important chapters on the history of mankind. Our readers will have great reason to feel obliged to us if we have interested them sufficiently to induce them to peruse Professor Ranke's book."—Macaulay, *Ranke's History of the Popes*.

"We seem to see him eyeing the burgesses with good-humoured fellowship and genial (though suppressed and half-unconscious) contempt, drawing out their old stories, and acquiescing in their foolish notions, with everything in his head and easy sayings upon his tongue,—a full mind and a deep dark eye, that played upon an easy scene—now in fanciful solitude, now in cheerful society; now occupied with deep

thoughts, now, and equally so, with trivial recreations, forgetting the dramatist in the man of substance, and the poet in the happy companion; beloved and even respected, with a hope for everyone and a smile for all."—Bagehot, *Shakespeare, The Man.*

The concluding paragraph of Newman's essay on *Literature* is printed on page 252.

As a last example may be quoted the closing lines of Gibbon's *Decline and Fall of the Roman Empire.*

" The historian may applaud the importance and variety of his subject; but, while he is conscious of his own imperfections, he must often accuse the deficiency of his materials. It was among the ruins of the Capitol that I first conceived the idea of a work which has amused and exercised near twenty years of my life, and which, however inadequate to my wishes, I finally deliver to the curiosity and candour of the public."

III. Paragraphs

A knowledge of the nature of the paragraph, as a unit of composition, is perhaps the most useful of all aids to clearness in writing, though the proper use of the paragraph is not advantageous for this purpose alone. We propose, therefore, in this section, to point out some of the principles, of more or less general application, of paragraph division. It is not to be imagined, of course, that there are any hard-and-fast laws of paragraph division, paragraph structure, and paragraph sequence. The determination of these latter must, in the last resort, depend on the impression which the writer wishes to create; but nevertheless, subject to this important reservation, there are certain principles which are almost always observed.

Paragraphs may be considered from many points of view. We may consider them, and we propose so to consider them in the present section, from the point of view (1) of their function; (2) of their nature, and of the characteristics by which they are enabled to perform those functions; (3) of the various kinds of paragraphs, adapted to serve the special ends of special functions; under this head may be mentioned introductory, concluding, and transitional paragraphs; (4) of the relation of one paragraph to another, and the sequence of paragraphs; (5) of the structure of the single paragraph; and (6) of the length of paragraphs.

The Function of the Paragraph

The external and visible mark of the paragraph is the beginning of a new line, with a slight indentation from the normal margin. This simple typographical device is the counterpart in the written language of the pauses we make in the spoken language, or, to be more exact, of the pauses in the language of set speeches, sermons, lectures, and so on. In ordinary conversation we do not, of course, speak in paragraphs, for the simple reason that we are usually interrupted, or else we finish what we have to say within the limits of what would be a single paragraph. The function of the pause, as of the new paragraph with its external mark of indentation, is to give both writer and reader a rest, to give them a moment of time in which to reflect, and to survey what has been written. This moment of reflection enables the reader to see where he is being led, and to gain an idea of the general trend of the argument, narrative, exposition, or whatever else may be the subject-matter of the piece. He sees that he is being led forward by definitely marked stages, each one of which he feels to be an advance in the movement.

Paragraphs, therefore, are essential to the movement of a composition, and this is perhaps their most important function. By forming convenient finger-posts along the route, especially where the road has many turnings, or where the country is difficult, they enable the traveller to advance without any fear of losing his way, and with the knowledge that he can, if necessary, retrace his steps. By their help he knows not only whither he is going, but also whence he comes. There are, of course, many kinds of paragraphs, just as there are many kinds of finger-posts, some with lettering defaced or obliterated; but nevertheless all good paragraphs lead one forward. Whether they introduce a new incident in a narrative, describe a new function in an exposition, or add an illustration to an argument, in any case they add something, and cause the whole of the composition to advance to that extent.

But the function of the paragraph is not only to advance the movement, but also to make it clear to the reader how and whither the advance is made. Paragraphs, if well constructed, form, as it were, the pattern of the piece, and form certain clear outlines by which on a broad survey the reader is enabled to see the relation of one part to another, and to gain a comprehensive view of the whole. There is, indeed, some relation between the manner of printing paragraphs in an essay or in a chapter and the manner of printing, in some editions, of the propositions of Euclid. In these latter we sometimes find that each stage

in the development of the proof is printed in paragraph form:

$$\because AB = CD \text{ and } XY = AB$$
$$\therefore XY = CD.$$

By printing in this way the reader is made to feel that each step in the unfolding of the proof constitutes a separate and independent link in the chain of evidence, and by presenting it in this detached way it gains in significance and in force. The simple device of printing in paragraph form detaches, in the mind of the reader, each step from the rest, and forces him to recognise its separate existence and its particular function and place in the argument as a whole. Another instance of the value of the spacing in paragraph divisions is to be found in the modern theatre posters. Formerly these were covered with a mass of lettering of different sizes and of different colours, and were crowded with a mass of details. In addition to the things one wished to see, and which one could not see owing to the confusion of irrelevant details, we were told the name of the stage-manager, of the business-manager, of the firm who lent certain "properties," of the firm who designed and provided the dresses, and much more of the like. More recently this has all been changed. It has been felt that theatre posters, like all other kinds of composition, must follow certain elementary principles if they are to be intelligible to the reading public, and in consequence it is now possible to see in the theatre poster what one wishes to see, without first having to disengage it from the mass of irrelevant details by which it was formerly obscured. The important things—the name of the theatre, the name of the piece, and the date when the piece is to be produced—occupy a prominent place on the poster, and stand out distinctly, in much the same way as a paragraph stands out beside its fellows.

The paragraph, however, has another function than that of helping to advance the movement and to give perspective: it is also a valuable means of giving emphasis to a particular thought or to a particular part of the subject. This it may do in several ways. The mere fact that a paragraph is a sort of enclosure, marking off a certain well-defined territory, is sufficient to attract the attention, since all that is within the enclosure is presented to the mind as a complete unit, and is to that extent more noticeable—more emphatic—than it could possibly be if it were merged in a mass of other detail. The fact that a paragraph stands out clear and distinct from its context is therefore one source of emphasis, even though in this sense all paragraphs are equally emphatic. On the other hand, a particular paragraph may be rendered specially emphatic—more emphatic than its neighbours; and this is a peculiarity not of all paragraphs, but of some specially selected ones. It is therefore a special rather than a general function.

In this sense a paragraph may be emphatic either by its structure or by its position. It is emphatic by structure in various ways, in all of which the emphasis is due to the fact that the structure of the paragraph is in some way unusual. Thus, for example, a short paragraph following a series of long ones tends, by force of contrast, to gain in emphasis. In his essay on *Ranke's History of the Popes*, Macaulay, after a series of long paragraphs descriptive of the policy of the Church of Rome, introduces the following paragraph, consisting of a single sentence—a paragraph which, by reason of its shortness, becomes especially emphatic:

"We have dwelt long on this subject, because we believe that, of the many causes to which the Church of Rome owed her safety and her triumph at the close of the sixteenth century, the chief was the profound policy with which she used the fanaticism of such persons as St. Ignatius and St. Teresa."

In this paragraph, any special emphasis it possesses is derived partly from its brevity, especially in contrast to the length of the preceding paragraphs, though partly, as we shall see shortly, it is derived from its position. But brevity is not the only structural means of imparting emphasis to a paragraph, for just as a short paragraph amidst long ones tends to be emphatic, so also a long paragraph amidst shorter ones tends to be so. It is, indeed, only natural that that which the author develops most fully should carry greater weight, and be, on that account, more emphatic. It follows, moreover, as a corollary to this, that whatever is not of special significance should not be developed at undue length, since this would distract the attention from the more to the less important matter.

We have said that the special emphasis of the above paragraph is derived partly from its structure, and partly also from its position. It owes this position emphasis to the fact that it is a brief and concise summary of the arguments which had preceded it; it is thus a climax, and, as such, emphatic. The same paragraph with a slight change of tense in the principal verb might also have preceded those arguments and still have retained the emphasis which it derives from its brevity, though it would lose much of the emphasis which belongs to it by virtue of its position at the end of

a series of arguments. In much the same way an introductory paragraph may be emphatic both by position and by brevity: the former because it introduces the subject of the composition, and the latter because it specially calls the attention of the reader to the fact that a new phase of the subject is about to be treated. Similarly a concluding paragraph may be emphatic, especially when the opportunity is seized to summarise and drive home the various points of the body of the essay. Thus Newman, in his essay on *Literature*, presses into his concluding paragraph all the conclusions he has arrived at in the course of the essay:

"If, then, the power of speech is a gift as great as any that can be named,—if the origin of language is by many philosophers even considered to be nothing short of divine,—if by means of words the secrets of the heart are brought to light, pain of soul is relieved, hidden grief is carried off, sympathy conveyed, counsel imparted, and wisdom perpetuated,—if by great authors the many are drawn up into unity, national character is fixed, a people speaks, the past and the future, the East and the West, are brought into communication with each other,—if such men are, in a word, the spokesmen and prophets of the human family,—it will not answer to make light of literature or to neglect its study; rather we may be sure that, in proportion as we master it, in whatever language, and imbibe its spirit, we shall ourselves become in our own measure the ministers of like benefits to others, be they many or few, be they in the obscurer or the more distinguished walks of life,—who are united to us by social ties, and are within the sphere of our personal influence."

The Nature of the Paragraph

The second point of view from which we may regard the paragraph is that of its characteristics. We have to ask ourselves not only what its functions are, but also what it is in itself. This question has already been answered, in part, in the discussion of the function of the paragraph. If it is the function of the paragraph to assist in the movement of a composition, it follows that the paragraph must be so constructed as to make it clear to the reader that the movement is progressing. How it can do this can perhaps best be seen by an examination of our experience as readers. If we ask ourselves how it is that it would be difficult to read a book or an essay which had neither chapter nor paragraph division, we should soon discover that it was because the subject-matter was not presented to our minds in a manner in which we could readily assimilate it. In reading a book, as in travelling along a road, we must, if we are to be conscious of any progress, be able to perceive definite marks of that progress; we must consciously proceed from one point to another. Progress along a road is marked by the objects of nature, or by the change of view. Our memory of such progress is made up of pictures or impressions of certain stages of the journey. Very much the same thing may be said of our progress through a book. Here also we proceed from point to point, from view to view, and the advance is marked by the paragraph, the section and the chapter. The paragraph, then, should present just so much of the matter as may be taken in at a single glance, as may be included in a single survey. Should it contain more than this, it must fail of its purpose, and can only confuse the reader rather than illumine him.

A paragraph, then, contains just so much of an argument, exposition, narrative or description as may conveniently be assimilated at once. In other words, it should have unity. Precisely to state what unity is is not possible, for it is not the same to all people. This may be well illustrated by a comparison drawn from other fields of observation. If, for example, we imagine ourselves standing on some mountain-top, surveying the country around us, and allow the eye to travel round until it rests on one part of the landscape, the eye can only include a certain limited section of the horizon, and therefore, in glancing round at the country below us, we get a series of pictures, each of which is detached and separate. It is, of course, possible to let the eye travel round the whole horizon, without allowing it to rest for a moment, but if we do this we lose the clearness of impression which we derive from dividing up the landscape into a series of units. Different people will, of course, divide up the landscape in different ways, according to their particular preferences of line and form, but all will remember the scene as a series of separate impressions, each one of which has its own unity and detachment. Quite similar is the unity of the paragraph. We can read a composition without pausing, just as we may allow the eye to travel round the horizon; but if we wish to have a clear impression of what we read, we must be able to split it up into sections, each one of which we may survey and understand separately, each one of which is a complete picture. Opinions may differ as to how much should be put into the picture, though there can be no doubt that there must be a picture, and that it must have some kind of unity. Unity, then, is

the first necessity of a good paragraph. Perhaps the best proof of this is to be found in the examination of some of the paragraphs of good writers, and for this purpose we propose to add here the full text of one of the shorter essays from *The Spectator*, in order to analyse it from this point of view. The essay selected for this purpose is the one on "Cheerfulness."

"*On Cheerfulness*

"I have always preferred cheerfulness to mirth. The latter I consider as an act, the former as a habit of mind. Mirth is short and transient, cheerfulness fixed and permanent. Those are often raised into the greatest transports of mirth who are subject to the greatest depressions of melancholy. On the contrary, cheerfulness, though it does not give the mind such an exquisite gladness, prevents us from falling into any depths of sorrow. Mirth is like a flash of lightning, that breaks through a gloom of clouds, and glitters for a moment; cheerfulness keeps up a kind of daylight in the mind, and fills it with a sort of steady and permanent serenity.

"Men of austere principles look upon mirth as too wanton and dissolute for a state of probation, and as filled with a certain triumph and insolence of heart that is inconsistent with a life which is at every moment obnoxious to the greatest dangers. Writers of this complexion have observed that the sacred person who was the great pattern of perfection was never seen to laugh.

"Cheerfulness of mind is not liable to any of these exceptions; it is of a serious and composed nature; it does not throw the mind into a condition improper to the present state of humanity, and is very conspicuous in the characters of those who are looked upon as the greatest philosophers among the heathen, as well as among those who have been deservedly esteemed as saints and holy men among Christians.

"If we consider cheerfulness in three lights—with regard to ourselves, to those we converse with, and to the great author of our being—it will not a little recommend itself on each of these accounts. The man who is possessed of this excelling frame of mind is not only easy in his thoughts, but a perfect master of all the powers and faculties of his soul. His imagination is always clear, and his judgment undisturbed; his temper is even and unruffled, whether in action or in solitude. He comes with relish to all those goods which nature has provided for him, tastes all the pleasures of the creation which are poured about him, and does not feel the full weight of those accidental evils which may befall him.

"When I consider this cheerful state of mind in its third relation, I cannot but look upon it as a constant habitual gratitude to the great Author of nature. An inward cheerfulness is an implicit praise and thanksgiving to Providence under all its dispensations. It is a kind of acquiescence in the state wherein we are placed, and a secret approbation of the Divine Will in his conduct towards man.

"There are but two things which, in my opinion, can reasonably deprive us of this cheerfulness of heart. The first of these is the sense of guilt. A man who lives in a state of vice and impenitence can have no title to that evenness and tranquillity of mind which is the health of the soul, and the natural effect of virtue and innocence. Cheerfulness in an ill man deserves a harder name than language can furnish us with, and is many degrees beyond what we commonly call folly or madness.

"Atheism, by which I mean a disbelief of a Supreme Being, and consequently of a future state, under whatsoever title it shelters itself, may likewise very reasonably deprive a man of this cheerfulness of temper. There is something so particularly gloomy and offensive to human nature in the prospect of non-existence, that I cannot but wonder, with many excellent writers, how it is possible for a man to outlive the expectation of it. For my own part, I think the Being of a God is so little to be doubted, that it is almost the only truth we are sure of; and such a truth as we meet with in every object, in every occurrence, and in every thought. If we look into the characters of this tribe of infidels, we generally find that they are made up of pride, spleen, and cavil. It is indeed no wonder, that men who are so uneasy to themselves should be so to the rest of the world; and how is it possible for a man to be otherwise than uneasy in himself, who is in danger every moment of losing his entire existence, and dropping into nothing.

"The vicious man and the Atheist have therefore no pretence to cheerfulness, and would act very unreasonably should they endeavour after it. It is impossible for any one to live in good humour and enjoy his present existence, who is apprehensive either of torment or of annihilation; of being miserable, or of not being at all.

"After having mentioned these two great principles, which are destructive of cheerfulness in their own nature, as well as in right reason, I cannot think of any other that ought to banish this happy temper from a virtuous mind. Pain and sickness,

shame and reproach, poverty and old-age—nay, death itself—considering the shortness of their duration and the advantage we reap from them, do not deserve the name of evils. A good mind may bear up under them with fortitude, with indolence, and with cheerfulness of heart. The tossing of a tempest does not discompose him, which he is sure will bring him to a joyful harbour.

"A man who uses his best endeavour to live according to the dictates of virtue and right reason, has two perpetual sources of cheerfulness, in the consideration of his own nature, and of that Being upon whom he has a dependance. If he looks into himself he cannot but rejoice in that existence which is so lately bestowed upon him, and which, after millions of ages, will be still new, and still in its beginning. How many self-congratulations naturally arise in the mind, when it reflects on this its entrance into eternity, when it takes a view of those improvable faculties, which in a few years, and even at its first setting out, have made so considerable a progress, and which will still be receiving an increase of perfection, and consequently an increase of happiness! The consciousness of such a Being spreads a perpetual diffusion of joy through the soul of a virtuous man, and makes him look upon himself every moment as more happy than he knows how to conceive.

"The second source of cheerfulness to a good mind is the consideration of that Being on whom we have our dependance, and in whom, though we behold Him as yet but in the first faint discoveries of His perfections, we see everything we can imagine as great, glorious, or amiable. We find ourselves everywhere upheld by His goodness, and surrounded with an immensity of love and mercy. In short, we depend upon a Being, whose power qualifies Him to make us happy by an infinity of means, whose goodness and truth engage Him to make those happy who desire it of Him, and whose unchangeableness will secure us in this happiness to all eternity.

"Such considerations, which everyone should perpetually cherish in his thoughts, will banish from us all that secret heaviness of heart which unthinking men are subject to when they lie under no real affliction; all that anguish which we may feel from any evil that actually oppresses us, to which I may likewise add those little cracklings of mirth and folly that are apter to betray virtue than support it; and establish in us such an even and cheerful temper, as makes us pleasing to ourselves, to those with whom we converse, and to Him whom we were made to please."

On reading this essay, it will appear that four main thoughts are developed:

A. The nature of cheerfulness.
B. The relations of cheerfulness.
C. The obstacles to cheerfulness.
D. The sources of cheerfulness.

These four thoughts form the larger framework of the essay; they constitute its larger units. Such being the case, the essay might have been written in four paragraphs, and doubtless some writers would have so written it. Of course, whether or not this should be done depends very much on the length of the essay, and on this point more will have to be said later on. Addison, however, prefers short paragraphs to long ones. It is a feature of his style that it is light and graceful, a feature to which short, vivid paragraphs to no little extent contribute. Hence in the above essay he has divided up his four main units into a number of smaller ones, each of which is developed in a separate paragraph, and each of which has its own unity on a smaller scale. A further analysis of the essay will show the following subdivision of the material:

- A. Nature
  1. Definition of cheerfulness by contrast with mirth.
  2. Development of the contrast by enlargement on nature of mirth.
  3. Development of the contrast by enlargement on nature of cheerfulness.
- B. Relations
  1. Cheerfulness in relation to ourselves.
     Cheerfulness in relation to others.
  2. Cheerfulness in relation to God.
- C. Obstacles
  1. Guilt as an obstacle to cheerfulness.
  2. Atheism as an obstacle to cheerfulness.
  3. Summary of 1 and 2.
  4. Other obstacles are only apparently such.
- D. Sources
  1. The knowledge of man and of human progress.
  2. Reflection on God.
  3. Conclusion.

If we now read over once again the paragraphs of the essay, and bear in mind the above schematic representation of its subject-matter, it will be obvious what is meant by the unity of the paragraph. We shall see that in each of them there is developed one main thought, and only one. There is not a single sentence in any one of them

which does not add something to the development of the central thought; there is not a single sentence which draws away the attention to some extraneous matter. Everywhere there is concentration and a conscious aim; everywhere the writer has clearly before the mind's eye the exact nature of the impression which he wishes to create.

Unity in a paragraph implies, therefore, the development of some one predominant thought and the exclusion of everything which is not closely related to that thought. By this it is not meant, of course, that a paragraph may only contain one thought—that is the function of a sentence—but that it shall contain the development of only one main thought, to which all other thoughts stand in some close and intimate relation. We have seen, for example, that the above essay of Addison might have been written in four paragraphs instead of twelve, and in this case each of the four paragraphs would have contained two or more main thoughts. But then it should be noted that these latter are so closely related that they form together one larger principal thought; that they may be merged in a larger whole, which would in its turn still possess unity. The case would be quite different if, for example, A 3 and B 1, or B 2 and C 1, had been merged into one paragraph; for in that case the two thoughts are not so intimately related that they can be included under some larger head, or at any rate they cannot be so included in an essay planned on the lines of this one.

In the same way in an essay on Scott, developed on the following lines:

SCOTT

- Life . . . { Childhood. / Youth. / Manhood.
- Work . . { As a poet. / As a novelist.
- Reputation { At home. / Abroad.

there are several possible ways of paragraphing, depending upon the length of the essay and on other considerations of various kinds. If the writer of the essay intends to give only the bare outlines of Scott's life, and to speak at greater length on his work and reputation, he might very properly say all that he wished to say concerning Scott's career in a single paragraph, and devote two paragraphs each to the discussion of his work and his reputation. What he should not do, however, is to write of his later life and of his work as a poet in the same paragraph; nor should he discuss his work as a novelist and his reputation at home in the same paragraph, for there is not a sufficiently close relation between these aspects of Scott to give unity to a paragraph embracing them both.

Apart from the essential point of unity, a writer will divide his material into as many or as few paragraphs as he chooses. His choice will be limited only by the general principles of all literary art. He will not make them so long that they become fatiguing, nor will he make them so short that they become scrappy and disconnected. He will seek to preserve the harmony and proportion which the nature of the subject and his own intentions impose upon him. Thus, for example, the above essay on Scott, further developed and paragraphed as follows, would evidently betray a poor sense of proportion:

LIFE AND WORK OF SCOTT

- Life . . . . . 1. { Childhood. / Youth. / Manhood.
- Work
  - As a poet . . { 2. As a lyric poet. / 3. As a writer of ballads. / 4. As a writer of romances.
  - As a novelist { 5. As an interpreter of history. / 6. As a painter of Scotch life. / 7. As a humorist. / 8. Merits and defects.
- Reputation . . 9. { At home. / Abroad.

The disproportion arises from the fact that the title leads us to expect the treatment of both his life and work, and we find, instead of this, one paragraph on his life and seven on his work. A similar error of proportion would be made if the essay were divided as follows:

- Life
  - Youth . . { 1. Childhood. / 2. In the country. / 3. In Edinburgh.
  - Manhood { 4. At Abbotsford. / 5. Last years.
- Work
- Reputation

6. { As a poet. / As a novelist. / At home. / Abroad.

For here we have just the converse of the preceding case, five paragraphs being devoted to his life and only one to his work and reputation. Sometimes the disproportion may be corrected by a change of title, but this is not always possible.

It is not, however, only in expository or argumentative writing that it is possible to secure unity of subject-matter in a paragraph. Narrative and descriptive writing lend themselves just as well to this treatment. More especially is this true of narrative compositions, where the subject-matter naturally resolves itself into a number of separate parts, consisting of the events and incidents which are narrated. In order to show this unity in a composition which is not argumentative, we add here an analysis of Stevenson's *Penny Plain, Twopence Coloured:*

Par. 1 introduces the subject of the essay —"Skelt's Juvenile Drama"—mentions the fate of the collection, and gives the titles of some of the plays included in it.
Par. 2 gives the impressions of the shop where they were purchased, and the sensations of the intending purchaser.
Par. 3 gives the impressions after the purchase: joys and disappointments.
Par. 4 describes the joys of colouring some of the scenes.
Par. 5 describes the joys of anticipation in reading the catalogue, printed on the cover of the purchase, of other plays.
Par. 6. Impressions associated with the name of the publisher.
Par. 7. Impressions of the scenery of Skelt.
Par. 8. Conclusion.

The unity which we have discussed up to the present has always had reference to form; but there is also another kind of unity which lies rather in harmony of treatment, a unity which is perhaps as important as unity of form, though it is not so easy to define in precise terms. The most common cause of a lack of this particular kind of unity is to be found in a shifting of the point of view within the paragraph, just as the lack of unity in form is due to the introduction of irrelevant matter. Both weaknesses are in the nature of a digression, introducing something which is out of harmony with what precedes or follows. For example, a paragraph descriptive of the sensations of an aviator coming down to earth would be lacking in unity of treatment if it contained a sentence describing the feelings of the spectators who witnessed the descent; and in the same way a paragraph describing a game should not pass at will from the point of view of the spectators to that of the players, and then on to the point of view of the umpire.

Kinds of Paragraph

In addition to the normal or body paragraph, which serves to develop and advance the theme, there are also other kinds of paragraphs which have more particular functions of their own. The chief of these are, in the order in which they appear in a composition: the introductory paragraph, the transition paragraph, and the concluding paragraph.

Of these the introductory paragraph is the one which seems to present most difficulty. Its function is, as the name implies, to introduce the subject of the essay or chapter, and a great deal depends upon whether this is well or ill done. Indeed, there are few things which can so readily make or mar an essay as a good or faulty initial paragraph. If it is well constructed it will give the reader immediately an idea of what is to follow, and by so doing will help him to form a clear impression of the writer's purpose. On the other hand, if the initial paragraph is in any way a digression or a flourish, if it does not introduce the subject, or if it leads away the attention to phases of the subject which are not to be treated later, it cannot fail to confuse and disappoint the reader. It is perhaps even more likely to do this because it is in a very emphatic position.

Broadly speaking, there are two kinds of introductory paragraphs: those that seize immediately on the main subject-matter and plunge *in medias res*, and those that introduce the subject by defining and limiting it, or by outlining the plan of the writer. The first kind proceeds immediately to the development of the theme, and is usually found in compositions of a narrative or descriptive order, since it is more natural in compositions of this kind that the object or events to be described should be introduced immediately. Thus Stevenson, in the essay analysed above, plunges immediately into his subject as follows:

"These words will be familiar to all students of Skelt's *Juvenile Drama*. That national monument, after having changed its name to Park's, to Webb's, to Redington's, and last of all to Pollock's, has now become, for the most part, a memory. Some of its pillars, like Stonehenge, are still afoot, the rest clean vanished. It may be the Museum numbers a full set; and Mr. Ionides, perhaps, or else her gracious Majesty, may boast their great collections; but to the

plain private person they are become, like Raphaels, unattainable," &c. &c.

In the same way George Eliot begins her *Scenes from Clerical Life* by proceeding immediately to the work of description:

"Shepperton Church was a very different looking building five-and-twenty years ago. To be sure its substantial stone tower looks at you through its intelligent eye, the clock, with friendly expression of former days; but in everything else, what changes! Now there is a wide span of slated roof flanking the old steeple; the windows are tall and symmetrical, the outer doors are resplendent with oak graining, the inner doors reverentially noiseless with a garment of red baize; and the walls, you are convinced, no lichen will ever again effect a settlement on—they are smooth and innutrient as the summit of the Rev. Amos Barton's head, after ten years of baldness and supererogatory soap. Pass through the baize doors and you will see the nave filled with well-shaped benches, understood to be free seats; while in certain eligible corners, less directly under the fire of the clergyman's eye, there are pews reserved for the Shepperton gentility," &c. &c.

On the other hand, where the subject requires some delimitation, where for the sake of clearness it is desirable to mark out the territory beforehand, we find in the introductory paragraph a general statement of the writer's intention, definitions of terms, and so on. Thus Newman, in the essay on *Literature*, begins with a careful definition of his principal terms, and an outline of what he intends to discuss in the essay. Similarly Carlyle's essay on *History* begins:

"Clio was figured among the ancients as the eldest daughter of memory, the chief of the Muses; which dignity, whether we regard the essential qualities of her art, or its practice and acceptance among men, we shall still find to have been fitly bestowed. History, as it lies at the root of all science, is also the first distinct product of man's spiritual nature; his earliest expression of what can be called thought. It is a looking both before and after; as, indeed, the coming time already waits, unseen, yet definitely shaped, predetermined and inevitable, in the Time come; and only by the combination of both is either completed. The Sibylline books, though old, are not the oldest. Some nations have prophecy, some have not: but of all mankind there is no tribe so rude that it has not attempted history, though several have not arithmetic enough to count Five. History has been written with quipo-threads, with feather pictures, with wampum-belts; and still oftener with earth mounds and monumental stone heaps, whether as pyramid or cairn; for the Celt and the Copt, the Red man as well as the White, lives between two eternities, and warring against Oblivion, he would fain unite himself in clear conscious relation, as in dim unconscious relation he is already united, with the whole Future and the whole Past."

So also, to take a last example, Walter Bagehot, in his essay on *Shakespeare, The Man*, is careful in the opening paragraph to mark out the ground he intends to traverse:

"The greatest of English poets, it is often said, is but a name. 'No letter of his writing, no record of his conversation, no character of him drawn with any fullness by a contemporary,' have been extracted by antiquaries from the piles of rubbish which they have sifted. Yet of no person is there a clearer picture in the popular fancy. You seem to have known Shakespeare—to have seen Shakespeare—to have been friends with Shakespeare. We would attempt a slight delineation of the popular idea which has been formed, not from loose tradition or from remote research, not from what someone says someone else said that the poet said, but from data which are at least undoubted, from the sure testimony of his certain words."

The nature of the initial paragraph is thus largely determined by the nature of the composition. It is only to be expected that in narrative or descriptive work the narrative or description should begin immediately without any further preliminaries, the only important requirement being that a suitable point of departure should be selected. But in argumentative or expository composition, the subject of which is frequently so wide that a single essay, or even a single book, would be insufficient to cover the whole ground, some preliminary qualification is necessary. In the first case the subject-matter is more or less complete and self-contained, and can be treated as such; in the second case the subject-matter is a part of a larger whole, and it is necessary to state at the outset how much of it is to be treated. Needless to say, there must be many cases in which the above generalisation on the nature of the initial paragraph will not hold good. Here, as everywhere in writing, the writer retains the liberty to introduce his subject in the way which he thinks most effective under the particular circumstances.

Sometimes, again, the introductory paragraph is not introductory to the whole composition, but only to one of the larger divisions of the subject-matter. Such an

introductory paragraph is to be seen, for example, in Macaulay's essay on *Ranke's History of the Popes :*

" We will attempt to lay before our readers, in a short compass, what appears to us to be the real history of the contest which began with the preaching of Luther against indulgences, and which may, in one sense, be said to have been terminated a hundred and thirty years later by the Treaty of Westphalia."

This paragraph, occurring about the middle of the essay, follows another short paragraph which sums up all that had preceded. It indicates, therefore, a new departure in the treatment of the subject, and, together with the preceding paragraph, forms a bridge or transition between these two main heads of treatment. We now propose to treat of transition paragraphs a little more fully.

Transition Paragraphs

As in the last example from Macaulay, so also in the writings of all good essayists, there will be found both paragraphs and sentences which have the function of smoothing over the apparent breaks in the continuity of the discourse. We propose to deal with the latter in this section, whilst leaving for consideration afterwards the details of the former.

It is clear that if an essay were made up of a series of compact and self-contained units, or paragraphs, without any implied relation, the effect produced by them would be one of jerkiness ; we should feel that the whole was a piece of patchwork. It is usual, to avoid creating this impression, to bridge over the gap between paragraphs, and this may be done in various ways. Either we conclude one paragraph with a sentence which points forward in sense to the next one, or we may begin a paragraph with a sentence which points back to the preceding one ; and in this way the two paragraphs are linked together as parts of a larger whole, instead of being isolated, as if they were complete compositions in themselves.

But this manner of transition is only possible, as a rule, where the subject-matter of the two paragraphs is sufficiently closely related to permit of such closer association ; where the matter of one paragraph is a development, by illustration, contrast, or in some other way, of the preceding paragraph. Where this is not the case, where the transition is to an entirely new phase of the subject, the more common method of indicating the change is to introduce the transition paragraph. Such a transition paragraph may either merely point out to the reader in a few words that a new departure is being made and briefly indicate its nature, or it may at the same time summarise what has gone before and connect it with what is to follow. An excellent example of this latter kind of transition paragraph is afforded by Newman's essay on *Literature :*

" And now we are naturally brought on to our third point, which is on the characteristics of Holy Scripture as compared with profane literature. Hitherto we have been concerned with the doctrine of these writers, viz. that style is an extra, that it is a mere artifice, and that hence it cannot be translated ; now we come to their fact, viz. that Scripture has no such artificial style, and that Scripture can easily be translated. Surely their fact is as untenable as their doctrine."

An example of the other kind—*i.e.* where the writer does not refer back to what has been said in the preceding paragraphs, but contents himself with showing what he intends to write of next—is to be found in the already quoted essay of Macaulay :

" The Church of Rome was still in outward show as stately and splendid as ever ; but her foundation was undermined. No state had quitted her communion or confiscated her revenues ; but the reverence of the people was everywhere departing from her."

After this preliminary Macaulay goes on to describe the decay of the Roman Church, and the next paragraph begins :

" The first great warning stroke was the fall of that society which, in the conflict with Protestantism, had saved the Catholic Church from destruction."

Although such transition paragraphs are common in argumentative and in expository writing, they are, on the other hand, comparatively rare in descriptions and in narrative writing. This is, of course, largely due to the nature of the subject, for a narrative or a description naturally flows of itself, and does not require the elaborate route indications which are necessary in a complicated piece of argument or exposition. In a narrative one incident follows from another as effect or consequence, and in a description the mere passing from the treatment of one object to that of another is quite sufficient transition, since in either case the development is quite clear. In argument, on the other hand, where one passes from one point of view to another and then back again to the original one, some guidance is more necessary if the plan of the whole is to be clear to the reader.

Concluding Paragraphs

The function of the concluding paragraph, more particularly when it is of the formal kind, is to wind up the essay or chapter. It should finish up, enforce, or emphasize whatever may have been developed in the body of the essay. This it may do in various ways too numerous to mention here. In Newman's essay on *Literature* the final paragraph restates in a different form the proposition which he had set out to prove:

"If, then, the power of speech is a gift as great as any that can be named,—if the origin of language is by many philosophers even considered to be nothing short of divine,—if by means of words the secrets of the heart are brought to light, pain of soul is relieved, hidden grief is carried off, sympathy conveyed, counsel imparted, experience recorded and wisdom perpetuated,—if by great authors the many are drawn up into unity, national character is fixed, a people speaks, the past and the future, the East and the West, are brought into communication with each other,—if such men are, in a word, the spokesmen and prophets of the human family,—it will not answer to make light of Literature or to neglect its study; rather we may be sure that, in proportion as we master it, in whatever language, and imbibe its spirit, we shall ourselves become in our own measure the ministers of like benefits to others, be they few or many, be they in the obscurer or the more distinguished walks of life,—who are united to us by social ties, and are within the sphere of our personal influence."

In others, again, the application of the particular truth which has been developed is pointed out, a warning is given, or any other method may be adopted of emphasizing the views of the writer.

Before leaving this section of the subject, it may be well to recall to the reader what has already been pointed out, that introductory, transition, and concluding paragraphs, as above described, are all more or less of a formal nature, and are for that reason more especially appropriate to the formal kinds of composition—*i.e.* to argument and exposition. It is here, and perhaps here only, that the writer is more or less compelled to marshal his facts and arguments in such a way that they may be most effectively used. The necessity of ordering and marshalling the material is here inherent in the nature of the subject, for whoever would teach, persuade, or convert must present his case as a whole at once easily surveyed and assimilated. The interest of argument and exposition differs from the interest in description and narrative in just this material respect, that in the former it lies in the whole purpose and intention of the writer, each part being manifestly only a subordinate part of a definitely planned whole, whereas in the latter the interest may be in the parts in and for themselves, and the omission of a particular part need not necessarily destroy, or even impair, the impression of the whole.

Sequence of Paragraphs

In the preceding section mention was made of transition sentences and paragraphs, the function of which was to lead on smoothly from one paragraph to another. The questions which must now engage our attention are: What is the relation of one paragraph to another? In what order do paragraphs follow one another? How is the relation of one paragraph to another indicated? But in attempting to answer these questions we must bear in mind the distinction already drawn between paragraphs that are formal and those that are not; for it is, generally, only in the formal kind that the relation is actually stated in words.

Generally speaking, the relation of paragraph to paragraph is not nearly so close in narrative and descriptive writing as it is in more formal composition. In the former each paragraph is more complete in itself, and is not an absolutely essential link in a chain of evidence or proof, as it tends to be in the latter. Thus, for example, a proposition of Euclid, to take an extreme case, cannot begin with the last stage of the proof. In so far as each conclusion springs from another, it is necessary that this latter should be stated first, so that the nature of the subject here imposes a certain logical and coherent order on the writer. The same principle also applies to the less rigid kinds of writing. But, on the other hand, a description of a landscape may begin or end with the description of any one of dozens of features. Hence not only is the order of paragraphs in narrative and descriptive work not so rigidly determined by the subject, but also the transition need not be so clearly marked as in argument or exposition. In the former the sequence of paragraphs and the relation of one to another is more or less arbitrary. It depends only upon the manner in which the objects or events group themselves in the mind of the writer, on the relative significance which he attaches to each, and this will necessarily vary from individual to individual.

Quite different is the structure of the paragraph in exposition and argument,

where the nature of the subject imposes, as we have seen, certain (more or less flexible) lines of development. The structure of such a paragraph resembles the structure of a house. You cannot put on your roof until you have laid your foundations and built your walls, and though you may build the inner walls or the outer ones first, you cannot put in the floors until both are up. Just as there are many ways of building a house, so also there are many ways of building a paragraph. We may proceed from the general to the particular, or from the particular to the general; from the unknown to the known, or *vice versa*; from the easy to the difficult, or from the difficult to the easy, and so on. But what is characteristic of all the methods of procedure is that, having begun in one way, we must continue in it, for the formal paragraph, like the house, is constructed with a definite purpose in view, and must be adapted to that end.

In less formal kinds of writing the nature of the beginning does not tie one down so much in this way. In the essay of Stevenson, for example, analysed on page 256, the order of the paragraphs might very well be changed without any considerable loss of effect, or if the change did lessen the artistic value, yet it would not create any such confusion in the mind of the reader as would a change of point of view or of manner of presentation in the middle of a demonstration or proof.

Paragraphs of the latter kind are, therefore, much more closely related, and must be more carefully knit together. That this really is so may easily be seen by the examination of a few good essays of this kind. If, for example, we look at the essay of Addison printed on page 253, we shall immediately find an illustration of this principle. We notice that the second and third paragraphs are linked together by the words, "these exceptions"; the third and fourth by the words, "in its third relation"; the fifth and sixth by the words, "this cheerfulness of heart"; the sixth to the seventh by the word "cheerfulness"; the seventh to the eighth by the words, "the vicious man and the Atheist"; the eighth to the ninth by the words, "after having mentioned these two great principles"; the tenth to the eleventh by the words, "The second source of cheerfulness"; and the eleventh to the twelfth by the words, "such considerations." Thus it appears that each paragraph which is in intimate sense relation with its predecessor is linked to it by some word which carries the mind back in thought to what has gone before, and thus the transition to a further development of the subject is made more easy, and the continuity of the whole is preserved. In this case we see that the transition is made either by the use of relative words, which naturally make one think of their grammatical antecedents, such as *this, these, such;* or by the use of some more explicit word of reference, such as *cheerfulness, the vicious man, in its third relation,* &c.

It is also worth noticing, in the same essay, that where the connection in sense is not so close—*i.e.* between the main divisions of the essay, as analysed on page 254—there is no such link, so that in this way the larger heads of the essay are given greater isolation and detachment. Thus paragraphs 4 and 5, paragraphs 6, 7, 8, and 9, paragraphs 10, 11, and 12, are linked by connectives, since each constitutes a group by itself for the development of some main head of the essay; but, on the other hand, paragraph 3, the last of the first group, is not linked to paragraph 4, the first of the second group; and paragraph 9, the last of the third group, is not linked to paragraph 10, the first of the fourth group.

But although this formal structure of the paragraph is most frequent in the kinds of composition to which it is more appropriate, yet it is not entirely restricted to those kinds. In narrative and descriptive writing likewise the nature of the subject may impose a certain paragraph sequence in preference to any other. An essay on the life of Gladstone would obviously not begin with his life as a Prime Minister and then go back to his life as a child; an essay on the Thirty Years' War, if it dealt only with the narrative of events, would naturally present these in strict chronological order. In the same way many other subjects require a specific treatment, from which it would be difficult or even impossible to depart. Yet nevertheless the order and arrangement of paragraphs in essays of this kind is probably not, in the great majority of cases, so restricted and so logical as in essays of the more formal kind.

Even in argument and exposition, however, there is great latitude in paragraph order and arrangement. One writer will think one argument more important than another, and will place it and develop it accordingly, whilst a second writer might deal quite differently with it. Indeed, it is impossible to speak of any laws or rules of paragraph sequence; all that can be said is that each paragraph should have unity, and should add something definite to the movement. Very often it makes no more difference to the final impression which paragraph comes first than it makes whether one puts sugar and cream into the cup

before the tea. If the paragraphs are arranged in the order which best develops the sense, and makes it at the same time most clear to the reader, that is all that can be required of them. Everything depends, in the last resort, on the impression which the writer wishes to create: we may write, "He was sent to prison because he stole a purse," or "Because he stole a purse he was sent to prison." Both sentences are equally correct, and both are equally good style. The only difference between them is that they do not mean exactly the same thing. So it is with paragraphs also. Various arrangements may be possible, and all may be good absolutely, but in the particular case they will vary much in force of emphasis, in clearness, and in coherence. Certain sequences, it is true, are obvious; an illustration will follow the statement of the principle which it illustrates, and so also will the application of a principle, but apart from such cases there cannot be anything in the nature of a settled rule of sequence. The only practical rule that can be formulated is the negative one that no paragraph should be an unnecessary digression, and the positive one that every paragraph should add something definite, clear, and coherent to the theme.

To conclude this section we may take two more essays, by different writers, and examine them to see to what extent the paragraphs are linked together. The first essay is the already-mentioned essay of Macaulay, *Ranke's History of the Popes*, from which we take the first sentence of each paragraph and italicise the words which show the paragraph connection:

Par. 2. "The subject of *this book* has always appeared to us singularly interesting.'

Par. 3. "There is not . . . a work of human policy so well deserving of examination as *the Roman Catholic Church*."

Par. 5. "Indeed the *argument which we are considering* seems to us to be founded on an entire mistake."

Par. 6. "But with *theology* the case is different."

Par. 7. "Then, *again*, all the great enigmas which perplex the *natural theologian* are the same in all ages."

Par. 8. "*Natural theology, then*, is not a progressive science."

Par. 10. "One *reservation* indeed must be made."

Par. 11. "*This reservation* affects not at all the truth of our proposition."

Par. 12. "*For these reasons* we have ceased to wonder at the vagaries of superstition."

Par. 13. "The history of Catholicism strikingly illustrates *these observations*."

Par. 14. "The first of *these insurrections* broke out in the region where the beautiful language of Oc is spoken."

Par. 16. "A century and a half passed away, and then came the *second great rising* up of the human intellect against the spiritual domination of Rome."

Par. 17. "But *this danger* also passed by."

Par. 18. "Another century went by, and then began the *third and most memorable struggle* for spiritual freedom."

And so on.

In the above sentences we discover not only that one paragraph is connected with another wherever the sense requires it, but also that the greater number of these paragraphs begin with a sentence which is, to all intents and purposes, the topic sentence or key sentence already referred to below.

The second essay which we propose to examine from this point of view is Bagehot's essay, *Shakespeare, The Man*. We include here some examples of a transition of a different kind—*i.e.* where it is already expressed in the last sentence of a paragraph as well as in the first of the succeeding one. Here some typical examples are given without reference to the number of the paragraph:

"We would attempt a slight delineation of the popular idea which has been formed . . . from the sure testimony of *his certain works*."

"Some extreme sceptics, we know, doubt whether it is possible to deduce anything as to an author's character *from his works*."

"First of all it may be said that Shakespeare's works could only be produced by a first-rate imagination working on a *first-rate experience*."

"We may assume that Shakespeare had *a great experience*."

"To a *great experience* one thing is essential, an experiencing nature."

"A man *of this sort* is a curious mental phenomenon."

"But Shakespeare was not a man *of this sort*."

"In this respect Shakespeare had the advantage of one whom in many points he much resembles—*Sir Walter Scott*."

"*Scott's* is the strong admiration of a rough mind, Shakespeare's the nice minuteness of a susceptible one."

"A perfectly poetic appreciation of nature contains two elements, a knowledge of facts and a sensibility to charms."

"Perhaps this is the defect of the greatest dramatic genius of recent times—Goethe."

And so on.

These transitional words may be mere connectives—*and, this, that, the above;* or they may introduce a contrast—*yet, but, on the other hand;* or a comparison—*still more, even better,* &c. Frequently the connection is not expressed directly, or by any words, but the opening sentence of the paragraph clearly shows that the same theme is still being developed; the link is rather a sense-link than a word-link. Sometimes, again, the transition is marked in the final sentence of a paragraph, which points forward, instead of in the first sentence, which looks back. Generally, too, the transition in the formal paragraph is not of the same kind as in the descriptive or narrative paragraph. In the former this link, if it is a pronoun or adverb, is usually relative; it indicates cause or consequence or similar relation, whereas in descriptive work it is usually a local adverb, and in narrative a temporal one.

Structure of the Single Paragraph

A good deal has already been said in the preceding pages on the structure of the paragraph, and there is really little to be added. If the paragraph has unity, is clear and coherent, it is all that we can ask of it. The rest is entirely a matter of style.

Of unity we have already spoken. Coherence in a paragraph is essentially the same thing as coherence in a whole composition, the only difference being that the units are sentences instead of paragraphs. If the sentences all add something to the general advance of the composition; if none of them, by the introduction of some irrelevant detail, distracts the attention from the business immediately in hand; if they are all so ordered as to give the maximum of effect, then the paragraph is coherent.

For the purpose of securing unity and coherence in a paragraph, many text-books of composition advocate the use of what is called a "topic sentence," which has the same function in the structure of a paragraph as the title has in the whole composition. The topic sentence is the paragraph in essence, so to speak, the gist of it reduced to a single precise statement. It is thought that the use of the topic sentence secures greater unity, because, if the writer bears it in mind, he will better be able to compare with it every sentence which he adds to the paragraph, and thus be able to see if each new sentence is relevant to the topic sentence. Doubtless the topic sentence is very useful for this purpose, and there are, indeed, as we have seen above, a very large number of such sentences in the writings of good authors. Of course the topic sentence need not appear in its bare form in the paragraph; it is sufficient if it is possible to construct one out of the matter developed in the paragraph, though, as a matter of fact, such a topic sentence does very often appear as the first or second sentence of the paragraph. Such a sentence has, moreover, the additional advantage of seizing at once upon the reader's attention, of showing him the transition of thought, of immediately and in an emphatic manner introducing the subject, and, therefore, of helping him to follow, without any effort, the movement and development of the composition.

Thus, for example, in the initial sentences quoted on page 246, we find in each case a topic sentence, the thought of which is developed in the rest of the paragraph. A single example will show this. The following paragraph begins with a typical key sentence, and the rest of the paragraph is devoted to the development of the thought contained in it:

"We often hear it said that the world is constantly becoming more and more enlightened, and that this enlightening must be favourable to Protestantism and unfavourable to Catholicism. We wish that we could think so. But we see great reason to doubt whether this be a well-founded expectation. We see that during the last two hundred and fifty years the human mind has been in the highest degree active, that it has made great advances in every branch of natural philosophy, that it has produced innumerable inventions tending to promote the convenience of life, that medicine, surgery, chemistry, engineering have been very greatly improved, that government, police, and law have been improved, though not to so great an extent as the physical sciences. Yet we see that during these two hundred and fifty years Protestantism has made no conquests worth speaking of. Nay, we believe that, so far as there has been a change, that change has been in favour of the church of Rome. We cannot, therefore, feel confident that the progress of knowledge will necessarily be fatal to a system which has, to say the least, stood its ground in spite of the immense progress which knowledge has made since the days of Elizabeth."

Here the opening sentence indicates what the paragraph is to be about, and the final sentence is a mere repetition, in changed form, of the first. It does, indeed, sometimes happen that the topic sentence comes at the end of the paragraph, in which case it also has the advantage of summing up the arguments adduced, and of emphasizing

them by repetition. More particularly is this the case in arguments of the inductive kind.

A little reflection will show that the topic sentence is more appropriate to composition of an expository or argumentative nature than to description and narrative. It would not be easy, for example, to give a topic sentence to a paragraph descriptive of the Houses of Parliament, or of the view from the top of Snowdon. It could be done, of course, and, indeed, it sometimes is done, as, for example, when a paragraph is the development of a simile, or when a narrative or description is introduced by a general remark, followed by illustrations and examples—*e.g.* "John was reckless in his conduct. He first ignored his father's advice, and then," &c. But nevertheless the difference in kind between the paragraph in argument and exposition, and the paragraph in description and narrative, still remains. In the former every sentence in the paragraph is a part of the exposition or proof of a statement which would, or might, fall to the ground without it; whereas in the latter the final result is an impression or a group of impressions, an appeal to the imagination rather than to the reason. Hence the difference: reason demands the complete and logical unfolding of an idea, the imagination demands suggestion.

A paragraph may also be studied from the point of view of the arrangement of the particular sentences, and of the way in which they are made to succeed one another. In some writers the sentences are most carefully knit together, in such a way that the sense seems to run over easily from one sentence to the next. In other writers, on the other hand, there are often awkward breaks in the continuity from sentence to sentence. An excellent example of a paragraph carefully welded in all its parts is the following:

	If we went at large into this most interesting subject, we should fill volumes. We
Connected by *therefore.*	will, therefore, advert to only one important part of the policy of the Church
Connected by *she.*	of Rome. She thoroughly understands, what no other Church has ever understood, how to deal with enthusiasts.
Connected by *enthusiasm.*	In some sects, particularly in infant sects, enthusiasm is suffered to be rampant.
Connected by *it.*	In other sects, particularly in sects long established and richly endowed, it is regarded with aversion. The
Connected by *submits* and *prescribes.*	Catholic Church neither submits to enthusiasm nor prescribes it, but uses it.
Connected with *uses* in the preceding sentence, by the words *moving force.*	She considers it as a great moving force which in itself, like the muscular power of a fine horse, is neither
Connected by *horse.*	good nor evil, but which may be so directed as to produce great good or great evil; and she assumes the direction to herself. It
Connected in sense with *great evil*, above.	would be absurd to run down a horse like a wolf. It would be still more absurd to let him run wild, breaking down fences and trampling down passengers.
Connected by *rational*, in contrast to *absurd*, also by *subjugate* and *so directed*, above.	The rational course is to subjugate his will without impairing his vigour; to teach him to obey the rein and then to urge him to full
Connected by *such* and by *enthusiasts.*	speed. Just such has been the system of the Church of Rome in regard to enthusiasts. She knows that when
The empire of religious feelings is a paraphrase of *enthusiasts* in the preceding sentence.	religious feelings have obtained the complete empire of the mind they impart a strange energy; that they raise men above the dominion of pain and pleasure; that obloquy becomes glory; that death itself is contemplated only as the beginning of a higher and happier life. She knows that a person
Connected by the words *in this state* with the preceding sentence.	in this state is no object of contempt. He may be vulgar, ignorant, visionary, extravagant; but he will do and suffer things which it is for her interest that somebody should do and suffer, yet from which calm and sober-minded men would
Linked by the 'word' *accordingly* to the previous sentence. This sentence is an emphatic restatement of the sentence, *She understands how to deal with enthusiasts*, at the beginning of the paragraph.	shrink. She accordingly enlists him in her service, assigns to him some forlorn hope in which intrepidity and impetuosity are more wanted than judgment and self-command, and sends him forth with her benedictions and her applause.

It appears, therefore, that the sentences of this paragraph are closely knit together, and that in consequence the sense is more easily followed throughout.

Quite different is the build of the following paragraph, in which the sentences are not run together at all, and in which there are no connectives or link words to preserve the flow of the sentences:

"The times were changed. The great remains of Roman and Athenian genius were studied by thousands. The Church had no longer a monopoly of learning. The powers of the modern languages had at length been developed. The invention of printing had given new facilities to the intercourse of mind with mind. With such

auspices commenced the great Reformation."

Length of the Paragraph

It is not possible to theorise on the length of a paragraph, for it is determined chiefly by the general principles of the paragraph already laid down. Broadly speaking, a paragraph should not be so long as to fatigue the reader, or to make his attention flag; nor should it be so short as to distract him by the impression of scrappiness which a succession of too short paragraphs produces. But between these two extremes there are many possibilities. Within these limits the length of the paragraph must be determined by the amount of matter which can properly go into it, and even this quantity may itself be varied according to the writer's desire to vary the length of his paragraphs; for it is evident that a series of paragraphs of exactly the same length would be monotonous. As a general rule, a long paragraph carries weight and dignity—not, of course, simply because it is long, but because a long paragraph necessarily develops a point more fully than a short one, and thus makes that point more emphatic. But yet, on the other hand, just as it is a relief sometimes to lay dignity aside, so also it is sometimes a relief to find a short paragraph after a series of long ones.

Short paragraphs, on the other hand, quicken the movement and impart a lighter tone to a composition. Hence it is almost as rare to find a series of long paragraphs in the lighter kinds of prose as it is to find a series of short ones in the more serious kinds. The average length of a paragraph in the serious critical essays of Macaulay is much greater than in the bright satirical essays of Addison, who rarely has a paragraph extending over more than a page. Three such paragraphs as the following are rarely found in Macaulay:

"But this danger also passed by. The civic power gave its strenuous support to the Church; and the Church made some show of reforming itself. The Council of Constance put an end to the schism. The whole Catholic world was again united under a single chief; and rules were laid down which seemed to make it improbable that the power of that chief would be grossly abused. The most distinguished teachers of the new doctrine were put to death. The English government put down the Lollards with merciless rigour; and, in the next generation, no trace of the second revolt against the Papacy could be found except among the rude population of the mountains of Bohemia.

"Another century went by, and then began the third and the most memorable struggle for spiritual freedom. The times were changed. The great remains of Athenian and Roman genius were studied by thousands. The Church had no longer a monopoly of learning. The powers of the modern languages had at length been developed. The invention of printing had given new facilities to the intercourse of mind with mind. With such auspices commenced the great Reformation.

"We will attempt to lay before our readers, in a short compass, what appears to us to be the real history of the contest which began with the preaching of Luther against the Indulgences, and which may, in one sense, be said to have been terminated a hundred and thirty years later by the Treaty of Westphalia."

When they do occur, it is usually for some rhetorical purpose, such as emphasis, and only rarely, as in the second of the above paragraphs, to hasten the movement.

So far as general principles go, it would seem that a composition which is made up of a single paragraph might run to considerable length, since in that case, the whole composition necessarily being short, there would be no risk of the reader's attention flagging. In the same way three or four paragraphs might be quite short without disconcerting the reader, when twenty or thirty paragraphs of the same length would not do at all.

Perhaps one of the most important things to bear in mind in determining the length of a paragraph is that a correct length helps to preserve the proportions of a composition. If, for example, an essay develops a subject under six main heads, with one paragraph for each, there would clearly be a lack of proportion if one of those six paragraphs were longer than all the rest put together. The shorter paragraphs would then, by reason of their extreme shortness, tend to lose their significance. The reader would feel that the composition was really on the subject of the one longer paragraph, and that the remaining ones were more or less irrelevant, not sufficiently developed to carry weight, or to add anything to the main theme. By this we do not mean that there should not be a number of short paragraphs grouped round a longer one, but only that, in a composition consisting of a few paragraphs, one should not swamp the rest and destroy their significance.

Paragraph length is also a useful means of giving emphasis to a particular part of a composition. A long paragraph, by its mass, is more emphatic than a short one,

since whatever is more fully developed becomes more important and, indirectly, more emphatic. A short paragraph may, however, also be emphatic by reason of the contrast of its shortness. In this case the emphasis depends, not as in the previous case, on the fullness of development, but on the fact that the matter of the paragraph is made more conspicuous and more easily surveyed by being placed in a single short paragraph. Brevity and conciseness, then, are a source of emphasis as well as fullness and development.

One consequence of the fact that whatever is more fully stated tends to gain in importance and emphasis is that one should not unduly enlarge any part of a composition which is relatively unimportant, since to do so is to take away the attention of the reader from the really important parts, and to give him a wrong impression of what the writer wishes to emphasise. This is really the same thing as to say that one should practise repression, without which errors of proportion are always apt to arise. This is especially true of the essays of beginners, who, led away by their personal interest in some particular detail, or by some special knowledge, forget that it is only a detail, and give it a prominence above its due.

When the demands of unity, clearness, and emphasis have been satisfied, all that remains to be done, from the point of view of paragraph length, is to give as much variety as is possible. Without variety, whether it be in the use of words, in the structure of sentences, or in the length of paragraphs, any composition is in danger of becoming monotonous and trying to the reader.

IV. The Sentence

The study of the paragraph is the study of plan and arrangement; the principles which govern its structure and disposition have in view the final effect or impression of the whole composition. The study of the sentence, on the other hand, is the study of clearness in details, and the principles which govern its structure have in view the expression of thoughts rather than the arrangement of them.

A sentence is the expression of a simple or complex thought, and its form will vary according to the simplicity or complexity of the thought which it represents. One way of treating the sentence, therefore, is to discuss the manner in which it may best perform its function.

In so far as the sentence is the expression of a single thought, the most important qualities which we might expect to find in it are unity and clearness, and if the sentence is the expression of a complex thought, we should expect to find coherence also. These qualities of sentences are partly of a grammatical and partly of a stylistic nature, and it is our intention to treat them from both points of view.

The sentence, considered as a grammatical unit, is simple, compound, complex, or compound-complex, and is subject to the ordinary rules of accidence and syntax governing such sentences; the sentence considered as a stylistic unit may be periodic or loose, long or short, balanced or not, and the only law governing it in this respect is the law of personal taste. It may be brief, simple, direct, or it may be prolix, verbose, and redundant; it may be euphonious or harsh-sounding, emphatic or feeble, or it may possess any other of the numerous qualities of style which will have to be discussed later. For the present we propose to deal with unity in sentences.

Unity

Unity is the simple demand of our minds to see, hear, smell, or taste one thing at a time in order that we may accurately perceive its nature. The mind prefers to have things presented to it one at a time. Hence the necessity for unity in the sentence. It is, indeed, quite as difficult to grasp the meaning of a sentence which lacks unity as it is to disengage a melody when two bands, both within earshot, are playing different tunes at the same time, or as it is to pick out the features of a familiar face in a crowd. Unity in a sentence, then, is neither more nor less than the presentation of just as much thought as can be immediately, and without risk of confusion, understood by the reader, or, in other words, of just so much thought as the reader will immediately feel to belong together. This quantity varies, of course, from reader to reader; what to one is unity is to another not; to the uncultivated a long complex-compound sentence, however well constructed, is difficult to follow. The amount of matter which may be put into a sentence varies, however, not only with the intelligence of the reader, but also with the skill of the writer in constructing his sentences. Some writers can put a great deal into a single sentence and yet construct it so skilfully that a moderately inexperienced reader can follow the meaning with ease; others, again, might handle the same material so clumsily that the sentence would confuse even the most intelligent reader.

Unity is most easily secured in the simple sentence, for here there are few pitfalls. This type of sentence is the one in com-

monest use in ordinary conversation, and we are so familiar with the use of it that we seldom go astray; we feel instinctively when it is getting out of hand and becoming obscure. With a due consideration for the order of words and the avoidance of ambiguity, even the novice should not find any serious difficulty in the use of it. Such sentences as "He wrote a book," "The sun rises at seven to-morrow morning," "He always dines at the same restaurant," cannot very well be anything else but clear, unless the words are used in an ambiguous sense, in which case the fault does not lie in the construction of the sentence.

But as soon as we come to the compound or complex sentence, the possibilities of error become more numerous, for there is here so much more room for the introduction of details which, by their irrelevance, destroy the unity of the sentence. The danger to unity in the compound sentence lies in the fact that it must by its very nature contain at least two separate and independent thoughts. These may not be so closely related as to justify their being placed in the same sentence. If they are not such that they readily associate in the mind of the reader, the sentence will lack unity; he will puzzle himself in vain to discover why these two particular thoughts are linked together. The sentence "The sun rises and sets" has unity, because, though it gives expression to two distinct and independent thoughts, yet they are such as to associate readily in the mind of the reader, who finds the union of them quite natural and consonant with his own experience of the movements of the sun. Quite different would be the impression made by the connection of two totally unrelated thoughts in such a sentence as "The sun sets and the dog barks." In this sentence there is no unity, because there is no connection between the sun setting and the dog barking. One or other of the statements is irrelevant and should be omitted. Similar sentences lacking unity are:

"The accident occurred in Wellington Square, which was named in memory of the celebrated Duke."

"In order to clean the chain, the screw marked A should be removed."

"We crossed this range of hills, and at our feet lay a large lake."

The last two of these examples illustrate a lack of unity of a somewhat different kind; for in these the thoughts expressed are not unrelated, nor are they irrelevant, but there is a change in the point of view in the second part of the sentence. One of them begins from the point of view of the man who wishes to clean the chain, and then goes over to the point of view of the screw which has to be removed. What the writer really means is, "In order to clean the chain, remove the screw marked A," &c. In the last example also the point of view is changed from that of the speaker to that of the lake. This sentence is easily made consistent by writing it in the form: "We crossed this range of hills, and saw a large lake lying at our feet."

The observation of the following points may prove useful in securing sentence unity:

1. Avoid the introduction of any matter into a sentence which has no obvious bearing on the main thought. Under this head come all parentheses which do not in some way illumine the principal thought. Even proper parentheses should not be too numerous, as they tend to obscure the thought.

2. Avoid stringing together a number of clauses by *and's* and *but's*, unless the thought they introduce is a real and relevant addition or contrast.

3. Do not crowd into a sentence things which have so little connection with the main thought that they would better be put into sentences by themselves.

As examples of defective unity a few more sentences are added here:

"Archbishop Tillotson died in this year. He was exceedingly beloved both by King William and Queen Mary, who nominated Dr. Tennison, Bishop of Lincoln, to succeed him."

Here the last announcement is evidently irrelevant, and is therefore superfluous.

"In this uneasy state, both of his public and private life, Cicero was oppressed by a new and cruel affliction, the death of his daughter Tullia, which happened soon after her divorce from Dolabella, whose manners and humours were entirely disagreeable to her."

In this sentence the important idea is that Cicero was oppressed by the death of his daughter, the time of which may very properly be given. The cause of Tullia's divorce, however, has nothing whatever to do with Cicero's grief, and is therefore irrelevant.

An excellent example of the incoherence which may arise from disregarding the principle of unity is seen in the next sentence, quoted by Blair from Sir William Temple:

"The usual acceptation takes profit and pleasure for two different things; and not only calls the followers or votaries of them by the several names of busy and idle men; but distinguishes the faculties of the mind,

that are conversant about them, calling the operations of the first wisdom, and of the other, wit; which is a Saxon word used to express what the Spaniards and Italians call *ingenio*, and the French, *esprit*, both from the Latin; though I think wit more particularly signifies that of poetry, as may occur in the remarks on the Runic language."

Here everything after the word *wit* is superfluous. As a last example we may take, from the same source, a sentence of Dean Swift:

"To this succeeded that licentiousness which entered with the Restoration, and, from infecting our religion and morals, fell to corrupt our language; which last was not like to be much improved by those, who at that time made up the court of King Charles the Second; either such as had followed him in his banishment, or who had been altogether conversant in the dialect of these fanatic times; or young men who had been educated in the same country; so that the court, which used to be the standard of correctness and propriety of speech, was then, and I think has ever since continued, the worst school in England for that accomplishment; and so will remain, till better care be taken of the education of the nobility, that they may set out into the world with some foundation of literature, in order to qualify them for patterns of politeness."

Clearness and Coherence

Clearness in a sentence consists mainly in the arrangement of words and clauses in such a way that the main thought is easily seized, and ambiguity avoided. Like unity, it is most easily achieved in the simple sentence, though even here there are pitfalls. One of the commonest is the improper use of participial phrases, such as, "Though not wishing to insist, this point is deserving of consideration," in which sentence the participle is left suspended—*i.e.* without a subject. This sentence is easily rectified by rewriting it: "Though not wishing to insist on it, I think that this point is deserving of consideration."

A similar lack of clearness is often found in comparative clauses of the type: "Manchester is nearer Liverpool than London," in which sentence it is not at all clear whether the meaning is that Manchester is nearer to Liverpool than London is, or that Manchester is nearer to Liverpool than to London.

Careless arrangement is perhaps the most frequent cause of ambiguity in a sentence. Such constructions as "He kept the money which he earned by writing books in the bank" abound, though the ambiguity may be avoided by the observance of the general rule that modifiers should be placed as near as possible to the words they modify—in this particular case by writing: "He kept in the bank the money which he earned by writing books."

Some of the more important aids to clearness may now be mentioned:

1. Place all modifiers as near the word they modify as possible, as in the last example.

2. Avoid the use of unrelated participial phrases, as in the example given above.

3. Place the main thought in the main clause. The following sentence is not clear, and does not say exactly what is meant, because this rule has been violated: "Mr. Lloyd-George entered the hall when the audience stood up." Presumably the author does not mean to say that Mr. Lloyd-George waited until the audience stood up before entering the hall, but that the audience stood up when he entered the hall.

4. Be especially careful in the use of pronouns, more particularly in the use of relatives and *it*. These words are frequently used without any antecedent, or with an antecedent which is not clear. For example: "Freedom of thought, or at any rate the free expression of it, was unknown." In this sentence the logical antecedent to *it* is *freedom of thought*, but the writer of the sentence clearly means it to refer to *thought* only.

Other examples are:

"He told his brother that he had failed in his examination." Which of the brothers had failed?

"This block should be pulled down if it is necessary." At first sight we connect *it* with *block*.

"Men look with an evil eye on the good that is in others, and think that their reputation obscures them, and their commendable qualities stand in their light; and therefore they do what they can to cast a cloud over them, that the bright shining of their virtues may not obscure them." In this sentence the reference of *they* and *their* is so obscure that it is almost impossible to discover it.

5. Do not write as a compound sentence, with co-ordinate clauses, what should be a complex sentence with a subordinate clause: "He was warned of the danger by his friends, and in spite of their warning he went out, at the imminent risk of his life." This sentence would be both clearer and stronger in effect if it had been written as a complex sentence in the form: "Though warned of the danger by his friends, he yet went out,

at the imminent risk of his life," since the thought beginning with *yet* is the more important one.

6. Repeat the subject of the sentence if the meaning is not clear without it: "He often writes to his old school-friend, who is now abroad and sends him the latest books." This sentence might be rewritten either, "He often writes to his old school-friend, who is now abroad, and he sends him the latest books," or, "He often writes to his old school-friend, who is now abroad and who sends him the latest books," according to the sense which the writer wishes to convey.

7. Repeat a preposition if clearness demands it: "Manchester is nearer to Liverpool than to London."

The following sentence is so ill-constructed that it is not easily mended:

"The works of George Eliot are valuable, not so much from the point of view of their interest as narrative, but as a criticism of existing social arrangements, and the vivid insight they reveal into the problems of the inner life."

On what word does the clause beginning, *the vivid insight*, depend? If it depends upon *valuable*, then the preposition *for* should be inserted; if the clause is intended to run parallel with the clause *but as a criticism of existing social arrangements*, then the construction is impossible, and it should be changed to *and a revelation of the problems of the inner life*.

8. Repeat the principal verb, or substitute for it the necessary form of the verb *do*, where clearness demands it. This is especially necessary in certain comparative sentences: "The Swedes distrust the Russians more than the Norwegians *do*."

9. Where there are many scattered subjects to one verb, summarise them by a recapitulatory word, such as *these, such*:

"Choice cookery, delicious wines, lovely women, hounds, falcons, horses, newly-discovered manuscripts of the classics, sonnets and burlesque romances in the sweetest Tuscan, just as licentious as a fine sense of the graceful would permit, plate from the hand of Benvenuto, designs for palaces by Michael Angelo, frescoes by Raphael, busts, mosaics, and gems, just dug up from the ruins of ancient temples and villas—these things were the delight and even the serious business of their lives."

10. Avoid the temptation to tack clause on to clause, when each new one has no bearing on the principal clause. The stock example of this kind of sentence is the rime of *The House that Jack built*. Here is another from a student's essay:

"Imagine sixty children glued to their seats, for after a few weeks in school even the most rebellious child learns that he must be silent in class, although he may occasionally forget the fact, and being required to fix his attention on one particular subject about which half of them may not be really interested, but above all not to be allowed to move about, yes, even to be punished if they attempt to change their positions."

11. An elliptical phrase should not be inserted into a sentence unless it refers to the subject of the principal sentence: "Whilst still a boy, my father died." This sentence is perfectly good English if it means that the father died whilst he (the father) was still a boy. But it obviously does not mean that. The sentence must therefore be recast: "Whilst I was still a boy, my father died."

12. Avoid using two different constructions dependent on the same word: "He settled down to his work and to prepare his dissertation." Omit *to prepare* or insert *to do* before *work*.

13. In an elliptical subordinate clause the subject and verb may only be supplied from the principal clause: "For, though summer, I knew Mr. Rochester would like to see a cheerful hearth." In this sentence it is possible to supply the verb *was*, but not the subject *it*. The sentence should be rewritten: "For though it was summer, I knew," &c.

14. Do not begin a grammatical construction and leave it unfinished: "There are some of them I do not know whether they are eligible or not." This sentence should read: "I do not know if some of them are eligible or not."

15. Do not use a *when* or *where* clause with the function of a noun: "Intoxication is when the brain is affected by alcohol."

Perhaps the commonest cause of obscurity in writing arises from ambiguity. We have already seen a number of examples of this defect, examples in most of which the ambiguity arose either from a careless arrangement of words, or from the use of pronouns with uncertain reference, or from the omission of such important guide words as prepositions. There are, however, other sources of ambiguity, the chief one being unclear thought, showing itself in over-condensed elliptical sentences. Another common cause of ambiguity is the double sense which naturally attaches to words themselves, so that if the context does not make it quite clear which sense is implied, the result may be obscurity. We shall have to notice numerous other cases of ambiguity

in the chapter on grammar, so for the present we content ourselves with adding a couple of examples, in which the ambiguity arises, in the first place from the order of words, and in the second and third from the double meaning of the italicised words :

" You could see it had been done with half an eye," instead of, " You could see with half an eye that it had been done."

" Love *of* God." Does this mean God's love or our love of God ?

" He has a *certain* aim in life." Is *certain* a demonstrative ?

Length of the Sentence—Variety

The length of a sentence, like the length of a paragraph, depends entirely upon how much has to go into it ; if the thought is simple, the sentence may be brief ; if the thought is complex, it will be long. There is no absolute value either in the one kind or the other ; each has its advantages and disadvantages, and each would become tiresome and monotonous if it were used to the exclusion of the other.

The short sentence has the advantage over the long one of being more vivid, more direct, and often more easily understood. It is also, especially when sandwiched between two or more long sentences, more emphatic, in much the same way as a short paragraph may be emphatic under similar conditions. The long sentence, on the other hand, allows the introduction of all sorts of qualifying circumstances, and, by reason of its greater body of meaning, is more weighty and more dignified than the short sentence. But the chief advantage of the long sentence, whether compound or complex, is that it is economical ; it enables the writer, in less space, to do the work of a number of simple sentences. By the aid of the co-ordinate and the subordinate clause, it is possible, not only to express all the thoughts which might be put into simple sentences, but also to show the relation between those thoughts and to grade them delicately in the order of their respective significance. The long sentence has the further advantage that it leaves wider scope to the writer to secure rhythm and euphony.

The great danger of the long sentence is that it may become too long for the reader to comprehend with ease. Such long unintelligible sentences were very common in early prose writers. Some of them have already been quoted, but we may add one more in this place, as a warning to the novice of the dangers of this kind of sentence.

" As therefore physicians are many times forced to leave such methods of curing as themselves know to be the fittest, and being overruled by their patients' impatiency are fain to try the best they can do, in taking that way of cure which the cured will yield unto ; in like sort, considering how the case doth stand with this age full of tongue and weak of brain, behold we yield to the stream thereof ; into the causes of goodness we will not make any curious or deep inquiry ; to touch them now and then it shall be sufficient, when they are so near at hand that easily they may be conceived without any far-removed discourse : that we are contented to prove, which being the worse in itself, is notwithstanding now by reason of common imbecility the fitter and likelier to be brooked."—*Hooker.*

The length of a sentence further depends upon the nature of the subject-matter. An argument, with its many complications and nuances, is evidently a much more complex thing than a description or a narrative, both of which suggest images rather than marshal ideas. Argument and exposition are constantly engaged with reasons, causes, conditions, and the numerous other relations in which one thing or one idea may stand to another ; narrative concerns itself, as a rule, only with order in time, and description with order in space. In argument and exposition, then, the business of the writer is to make his thoughts clear, and to do this he must be careful of the logical structure of his sentences ; in narrative and description, on the other hand, the writer wishes to excite interest, and to do so he must attend to the imaginative structure of his sentences rather than to logical relations ; he must be careful of the choice of words rather than of the careful grouping of ideas and carefully distributed emphasis.

But whatever the subject-matter, the mind requires variety, if its attention is to be retained. Monotony of sentence structure makes a composition dead ; variety quickens it, makes it attractive and interesting. The means of securing variety in sentence structure are many, for variety is not only a question of length, but also of structure. The syntax of English allows considerable freedom in the order of words in a sentence, and there are very few thoughts, even the simplest, which cannot be expressed in various ways. By a judicious mingling of simple and compound, simple and complex, complex and compound sentences, by the substitution of a participial phrase for a subordinate clause, and in a hundred other ways, the structure and length of the sentence may be suitably varied.

Other things being equal, especially if clearness be not sacrificed, a short sentence is preferable to a long one, for it requires much less close attention on the part of the reader. On the other hand, the long sentence has the advantage over the short one that it does the work of several of these, and that, despite the added strain of attention demanded by it, yet it groups and classifies the thoughts, forms them into a larger unit, and thereby imposes less strain on the memory of the reader.

Emphasis

In speaking it is easy to emphasize a particular part of our thoughts by simply raising the voice or by making a gesture at the appropriate moment; in writing we cannot do either of these things, so that we are obliged to have recourse to other means of giving emphasis.

The chief of these, though not the only one, is word order, which may be so manipulated as to attract the attention of the reader. It is also possible to emphasize by such typographical devices as italicising, capitalising, thick or spaced printing, headlines, and so on, most of which are extraordinary devices best avoided. Variation of word order, on the other hand, is, under most circumstances, a perfectly legitimate means of emphasis. Generally speaking, the emphasis thus secured rests upon the psychological law that what is new is interesting and catches our attention. The novelty in this case consists in placing a word or a group of words in a position where they are not normally found. A word thus rendered conspicuous attracts the attention as surely as would the appearance of a man playing golf in evening dress. It is not that the word—or the evening dress—is conspicuous or emphatic in itself, but only in the particular surroundings. It is of the nature of the emphasis which arises from a variation of the normal word order that it is due to novelty; hence it is important that this means of giving emphasis should not be abused, for to emphasize too much is to make the departure from the normal no longer unusual—that is to say, it would defeat its own purpose.

The possible variations of word order are countless, and it would be vain to attempt any classification of them. They are different in the simple, in the compound, and in the complex sentence; but they have this in common: that they consist in the removal of the part to be emphasized from its normal position to a position where it will at once catch the eye. Certain general tendencies may be noted, especially in simple sentences.

The normal word order of the simplest form of sentence is: Subject, Verb, Object or Complement. The commonest variation of this order for the purpose of emphasis is the inversion of subject and verb, in which case, except in poetry, the verb is usually preceded by some adverbial modifier: "First on our programme comes Home Rule." In this sentence the word *first* is emphasized by being taken out of its weak and unemphatic position in the middle of the sentence and placed in an emphatic position at the head of the sentence. In the same way any other change of the normal order attracts attention. Almost any word may be taken out of its place and put at the head of the sentence in order to make it more emphatic. For example:

Adverbs, Adverbial Phrases: "Never have I seen the like." "From the halls of the Vatican to the most secluded hermitages of the Apennines, the great revival was everywhere heard and seen."

Complement: "Foremost among them in zeal and devotion was Gian Pietro Caraffa, afterwards Pope Paul IV."—*Macaulay.*

Adverbial Clause: "Wherever the Jesuit preached, the church was too small for the audience."

The most emphatic positions in the sentence are the beginning and the end, for which reason it is necessary to consider well, before writing a sentence, which are the important elements, and to take care that they always occupy these emphatic positions. Since the subject and predicate are the parts without which no sentence can exist, these are generally the most important, and for this reason the emphatic positions are given to them, the beginning being usually allotted to the subject and the end position to the predicate. Sometimes, however, the subject is placed at the end, as in the sentence already quoted from Macaulay. So also: "There is not, and there never was, on this earth, a work of human policy so well deserving of examination as the Roman Catholic Church."

When the predicate consists of more than one statement, it is desirable to reserve the end position for the most important one. For example, the sentence, "The aim of the Association is to give working men a sound education, not to help them to rise out of their class," might, from this point of view, be rewritten, "The aim of the Association is, not to help working men to rise out of their class, but to give them a sound education," if, as is assumed here, the last clause is the one which is the more important from the point of view of the speaker.

Emphasis may be secured by other means

than by a variation of the normal word order. Another very common means is repetition, as, for instance, in such lines as:

"Break, break, break, on thy cold grey stones, O sea!"

or,

"Alone, alone, all, all alone,
Alone on a wide, wide sea."

Of a similar nature are the numerous phrases, many of them alliterative or assonantic, which abound in our language, such as *house and home, lock and stock, might and main, heart and soul, each and every*, and many more which emphasize by a repetition of the thought in a somewhat changed form. Akin to this form of emphasis is the kind of repetition which consists in a summing up of a number of subjects by *these, such*, &c. (*cf.* p. 268).

It is not possible to say for all cases which is the more emphatic position, beginning or end, since a good deal depends on what has to be said. It is commonly asserted that the end position is the more emphatic, but there are certainly exceptions to this rule. It is quite natural, for example, that by springing an idea suddenly on the attention of the reader at the beginning of the sentence his attention is often secured quite as effectually as by keeping him in suspense for it until he comes to the end of the sentence. For this reason the front position is almost invariably taken by exclamations, and it is also used for certain adverbs of mood, such as *yes, no, certainly*.

Besides these changes of word order there are other devices which secure emphasis. One of these is to precede the emphatic words by *it is* or *it was*—*e.g.* "It was the firemen who came to the rescue." Another is to emphasize by means of antithesis or contrast.

Kinds of Sentences

Grammar recognises three kinds of sentences—the simple, the compound, and the complex; rhetoric cuts across this classification, and speaks of the periodic, loose, and balanced sentence. We shall consider them here in the order given.

The short simple sentence is direct and emphatic, especially emphatic when it comes in contrast to a number of longer ones, as in the following example:

"To borrow the fine imagery of one who had himself been thus tried, he emerges from the Valley of the Shadow of Death, from the dark land of gins and snares, of quagmires and precipices, of evil spirits and ravenous beasts. *The sunshine is on his path.* He ascends the Delectable Mountains, and catches from their summit a distant view of the shining city which is the end of his pilgrimage."

The short sentence is very often, and quite appropriately, used at the beginning of a paragraph, to introduce the subject; or at the end of the paragraph, to sum up or emphasize the thought that has been developed. For example:

"*Far different is the policy of Rome.* The ignorant enthusiast whom the Anglican Church makes an enemy, and, whatever the polite and learned may think, a most dangerous enemy, the Catholic Church makes a champion. She bids him nurse his beard, covers him with a gown and hood of coarse dark stuff, ties a rope round his waist, and sends him forth to teach in her name. He costs her nothing, he takes not a ducat away from the revenues of her beneficed clergy. He lives by the alms of those who respect his spiritual character, and are grateful for his instructions," &c.

Both the compound and the complex sentence are of the nature of economisers. By avoiding the repetition of the subject or of the verb, they economise words; by dovetailing the various component thoughts of a sentence, or sentences, into a larger unit, they economise mental effort. The complex or compound sentence stands in much the same relation to the simple sentences out of which it is built as a machine stands to its component parts. These latter may be in every way perfect as parts, but may nevertheless become much more serviceable when they are assembled in the complete machine. The compound or complex sentence gives the reader a more comprehensive view of the idea or ideas which are presented to him; it enables him to see them in their entirety, and in their relation one to another. The reader is saved the mental effort of ordering his impressions, and is therefore able more easily to understand what he reads.

The best way to demonstrate this is to take a number of simple sentences and then to weld them together into a complex or compound sentence, and to note the economy which is effected by the change. For example, the sentences:

"It appears that Shakespeare had experience of and commerce with men. This experience was common both to Goethe and Scott. Shakespeare agrees with the latter rather than with the former in the kind and species of that experience"

may be welded together so as to read:

"It appears that Shakespeare not only had that various experience of and commerce

with men which was common both to Goethe and to Scott, but also that he agrees with the latter rather than with the former in the kind and species of that experience."

The latter form of the sentence is superior to the former in many ways. It is more easily understood by the reader, because it runs more smoothly, and more particularly because it places the various elements in their right relation one to another, and at the same time secures a proper distribution of emphasis. In the first version each of the separate sentences had equal value, but in the compound sentence those elements which are really only of secondary importance are subordinated, with the result that the main thought is made more prominent.

The compound sentence is, indeed, merely a means of showing that two or more ideas together form a larger idea, and are not merely detached and unrelated. As a rule, the relation between the parts of a compound sentence is clearly pointed out by the conjunction which joins them, though this is not always the case. *And* merely indicates that the two thoughts it connects are to be taken together as parts of a more comprehensive thought; *but* leads us to expect a contrast; *since*, a reason; *or*, an alternative. Sometimes, again, the conjunction has to be supplied, as in the sentence, "To err is human, to forgive divine."

It follows from this that the misuse of conjunctions is the result of unclear thought, for such misuse shows that the writer has not made clear to himself the exact relation of the various thoughts which he expresses. The most common example of this weakness is to be found in the use of *and* to do duty for all the rest of the conjunctions, an error which is doubtless to no little extent confirmed by the looseness with which this little word is used in the spoken language. Such sentences as "He went out without his overcoat and caught cold" contains such a generally accepted and convenient idiom that there seems scarcely any point in protesting against it. Few people would be willing to sacrifice it for the longer and more exact:

"In consequence of } going out without
"As a result of } his overcoat, he caught cold."

The compound sentence is used to show that two or more ideas, in themselves of equal value and independent, are to be taken together. The complex sentence, on the other hand, is used in order to show that two or more ideas of unequal value stand in a certain relation of subordination to each other, and to bring that relation to the mind of the reader. It is a reflection of the complexity of our thought, and is often misused simply because that complexity has not been clearly thought out by the writer. The sources of error in this respect are twofold: either the writer has not a just appreciation of the value of the subordinating conjunctions, or he puts the main idea in the subordinate clause, and *vice versa*. Examples of the misuse of conjunctions have already been mentioned, as also an example of placing the main thought in the subordinate clause: "Mr. Lloyd-George entered the hall when the audience cheered."

An error of a different though not less serious kind is the piling up of clause after clause, each referring to the preceding clause instead of to the principal one, in the manner of the rime of *The House that Jack built.*

The Period

The kind of sentence known as the period is so constructed that the sense is not complete until the very last word of the sentence has been reached. The special value of a sentence thus constructed is that it holds to the end the attention of the reader, who must wait for the last words before he sees the point of those which have preceded. His curiosity is aroused at the beginning of the sentence, but is not satisfied until the last possible moment. In such a sentence as "When at last the train did arrive, it was full," the reader's curiosity is awakened by the opening clause; he wishes to know what happened when the train arrived. This information, however, is withheld as long as possible in order to heighten the effect when finally it is given.

The opposite of the period is the so-called loose sentence, a term which is purely technical, and does not imply any sort of defect in the sentence. The loose sentence differs from the periodic sentence in that it runs on after the main point has been communicated, and is thus, in a slight degree, of the nature of an anticlimax. The above sentence, converted into a loose sentence, would read: "The train was full when at last it did arrive." Here the sense is complete after the statement that the train was full, and everything that is added contributes information of only secondary importance.

In the periodic sentence all modifiers, subordinate clauses, &c., are placed first, in order that the sentence may end with the important point, so that in one sense the periodic sentence is also a means of securing emphasis. But besides being emphatic, the periodic sentence tends to prevent incoherence and the use of incomplete constructions; for in order

to place all the less important parts of the sentence before the emphatic part, the writer is compelled to arrange his matter carefully and to analyse his thought to such an extent that he is conscious himself of what is the relative importance of the several parts. Hence the periodic sentence, while checking incoherence and irrelevance, is also a valuable help in securing unity. The following sentence affords a good example of a more prolonged period:

"If the Patriarch of the Holy Philosophical Church had contented himself with making jokes about Saul's asses and David's wives, and with criticising the poetry of Ezekiel with the same narrow spirit in which he criticised that of Shakespeare, the Church would have had little to fear."

The periodic sentence is really only the logical application of the rule that modifiers and adjuncts should be placed before the word or words they modify. The chief cases are the following:

1. Adverbs, adverbial clauses or phrases, may precede:

"In the very year when the Saxons, maddened by the exactions of Rome, broke loose from her yoke, the Spaniards, under the authority of Rome, made themselves masters of the empire and of the treasures of Montezuma."

"When words are in demand to express a long course of thought, when they have to be conveyed to the ends of the earth, or perpetuated for the benefit of posterity, they must be written down."

2. Participial phrases may precede:

"Granting what you say, we are still unwilling to follow this course."

"Supposing it to be true, what will happen?"

"Having finished our work, we returned home."

3. A conditional clause or a clause of reason may precede:

"Now if such declamation, for declamation it is, however noble, be allowable in a poet, whose genius is so far removed from pompousness or pretence, much more is it allowable in an orator," &c.

"Were not this astonishing doctrine maintained by persons far superior to the writer whom I have selected for animadversion, I should find it difficult to be patient under a gratuitous extravagance."

"And since the thoughts and reasonings of an author have, as I have said, a personal character, no wonder that his style is not only the image of his subject, but also the image of his mind."

In order to see how much may be gained by the periodic sentence, it is only necessary to convert one of the above examples into a loose sentence and to compare the two forms.

Periodicity may also be secured by the use of a number of pairs of correlative words, the first of which leads us to expect the other, and thus keeps the mind in suspense until it is reached. Such correlatives are, among others:

either . . . or	neither . . . nor
both . . . and	not only . . . but also
that . . . which	the . . . who, that, which
so . . . as, that	as . . . as
such . . . as, that	more . . . than
if . . . then	firstly . . . secondly
not . . . but	though . . . yet
on the one hand . . .	on the other hand, &c.

Nor may also lead the mind forward to the next sentence, and is thus a valuable sentence link. For example:

"Nor were the calamities of the Church confined to France. The revolutionary spirit, attacked by all Europe, beat all Europe back, became conqueror in its turn, and, not satisfied with the Belgian cities and the rich domains of the spiritual Electors, went raging over the Rhine and through the passes of the Alps."

The loose sentence is more common than the period, probably because it allows of greater modification and variety of structure.

The Balanced Sentence

The balanced sentence is one in which the parts or clauses are constructed on a similar plan. The simplest example of the balanced sentence is in the form, "To err is human, to forgive divine," where we find the same word order, the same parts of speech, and the same form of the verb. The great advantage of this form of sentence is that it is conducive to clearness, and, notwithstanding its somewhat artificial structure, to simplicity. For it is obvious that when two clauses or parts of a sentence are built up in the same way it will be easier to understand them. After the first part of the sentence has been read, all that the mind has to do in the rest of the sentence is to substitute certain new terms, without the additional effort of thinking out their relation. Hence the more one clause resembles another the clearer it is, and the less there is to remember. Moreover, as Bain points out, a balanced sentence has the merit of placing the thoughts side by side, in exactly the same form, for comparison, so that there is no necessity to make any mental readjustment of the ideas before the comparison can be made. The balanced sen-

tence is forceful and direct, especially in short sentences, as, for example, in proverbs and common sayings. Its advantages are also such as to lend themselves very readily to the requirements of epigram: "Man proposes, God disposes"; "Set a thief to catch a thief"; "God made the country and man made the town," &c.

More frequently the balanced sentence is a compound sentence, of which the clauses are similar in construction; though it is possible to have balance in the simple sentence also, especially where correlatives are used. Examples of different kinds of balanced sentences are:

"He acted more from pity than from sympathy." Here the balance is secured, and the sentence improved, by the repetition of *from* before *sympathy*. Similarly the sentence, "His work is both admirable in the matter and the manner," is better written, "His work is admirable both in the matter and in the manner."

"Thus while the Protestant reformation proceeded rapidly at one extremity of Europe, the Catholic revival went on as rapidly at the other."

A more elaborate balance is to be found in the following sentence:

"The war between Luther and Leo was a war between firm faith and unbelief, zeal and apathy, between energy and indolence, between seriousness and frivolity, between a pure morality and vice."

In conclusion it may be added that the balanced sentence is also agreeable to the ear, since its regular structure is attended by a more or less regular rhythm. For this reason also it becomes monotonous if it is used too much.

V. Word Order

The order of words in a sentence is partly a matter of grammar and partly a matter of style. In the latter case the requirements of emphasis, &c., assert themselves, and on this point more is said elsewhere.

The most important principles in the arrangement of words in the sentence are the following:

1. The most important elements are placed either at the beginning or at the end of the sentence.
2. Modifying words are placed as near as possible to the words they modify.
3. Words that are used as connectives or links are generally in the front position.

With reference to the first of these principles, it has already been pointed out, in the section on emphasis, that the most important position is the end, though under certain conditions the beginning may be equally emphatic. It follows from these principles that the middle of the sentence should be reserved for the less important parts of the sentence—*e.g.* "Lord Roberts on Friday visited Windsor Castle."

The second of the above general principles relates to the position in the sentence of the modifiers either of nouns or of verbs. The general rule with reference to the modifiers of nouns is that, if there are several of them, the one that is most intimately associated in meaning with the noun comes nearest to it, as, for example, "a conceited young man," where *young* and *man* are so closely associated in sense that we might replace them by the single word *youth*. For this reason adjectives are placed nearer to the nouns they modify than are numerals, articles, pronominal adjectives, &c.—*e.g.* "many young people," "those stone houses," &c. In the arrangement of the modifiers and adjuncts of verbs there is much more latitude than in the case of the modifiers of nouns, because there is much greater difficulty in deciding on the degree of intimacy with which they are associated with the verb. Indeed this can vary according to the meaning which the writer wishes to convey. One may say, however, that objects stand in a more intimate relation to their verbs than do adverbial modifiers, and hence the latter never stand between a verb and its object. We say, for example, "I saw your father in the street," and not, "I saw in the street your father." So also prepositional objects usually follow non-prepositional objects—*e.g.* "They accused him of falsehood," "They gave the commission to him." The arrangement of other kinds of modifiers depends almost entirely on the meaning which has to be conveyed, and no formal rules can be laid down.

The omission to place adjuncts as near as possible to the words they modify is a frequent source of ambiguity, and may even result in absurdity. Such a sentence as the following is misleading:

"As the leading exponent of Liberal principles, I hope you will allow me to urge the importance of this matter."

The writer means:

"As the leading exponent of Liberal principles, you will, I hope, allow me to urge the importance of this matter."

Many are the examples of the ludicrous effects of a misarrangement of words in a sentence. For example:

"He committed suicide at eleven o'clock,

after saying good-bye to his wife, with a gun."

There is one important exception to the rule that adjective modifiers should precede their noun, and that is when the modifier is itself further modified by a word or phrase—*e.g.* "This is a problem too pressing to be delayed."

So also when a noun is modified by several adjectives, it is sometimes better to place some before and some after—*e.g.*, "He was a friend of all men, young and old, rich and poor."

It should be noticed, too, that the actual meaning of a word may change when it changes its position. Notice, for example, the difference of meaning in "He did it alone" and "He alone did it." Similarly with *cheap* and *dear* and other words. "They bought the material dear" is not the same thing as "They bought dear material."

There is also an important exception to the rule that prepositional objects follow other objects. If, for example, the non-prepositional object itself has modifiers, it must come last—*e.g.* "They accused of falsehood him whom they had thought the fountain of honour."

Adverbs, except *enough*, precede the word they modify, if it is any other part of speech than a verb. If it is a verb, adverbs, except adverbs of time, follow the transitive verb, and follow or precede both verb and object if the verb is transitive:

"He was very anxious."
"He stood some distance away from me."
"He went away soon after seven."
"He always got up unwillingly."
"He never danced well."
"It is good enough."
"We expect him home again to-morrow."

The third main principle mentioned above was that link words, such as conjunctions and conjunctive adverbs, should have front position. This is only natural, since in this position the function of such words is most clearly seen. Included among such link words are, of course, also relative pronouns: "The books which I received were soiled." "He is poor but honest."

Similarly other words or groups of words which link sentences should be placed at the beginning of the sentence. We say, for example, "The next day he left for the Continent," in which sentence the opening words show that the narrative is being continued. Under ordinary circumstances we should not place such an adverbial phrase in this position unless there were some special reason for making it emphatic—*e.g.* "We are leaving for the Continent to-morrow." Similarly, "Here he paused in his speech," as compared with "I should very much like to pause here."

When the subject has a number of modifiers and the verb has none, it is often well to place the verb, preceded by an adverb, first, and then the subject with its modifiers: "He who ventures into such dangerous places unaccompanied, and with the knowledge that he risks his life, is a brave man," might be rewritten, "He is a brave man who," &c., or, "Brave is the man who," &c. Similarly, "The difficulty that if we pass this measure we shall be committed to many more similar measures now arises," would be better, "Now arises the difficulty that," &c.

A relative pronoun should be placed as near as possible to its antecedent. "I have read the latest despatches from China and India, which have just arrived," is better written, "I have read the latest despatches, which have just arrived, from China and India."

A pronoun of the first person should be mentioned after a pronoun of the second or third person. "Please send me and my brother (and him) a copy," "Neither I nor you can afford it," should have the order of the pronouns and noun changed.

An adverb qualifying the whole of a clause or sentence is best placed at the head, since in that position it commands the whole of the sentence: "Unhappily, these occurrences are all too common."

Care should be taken in placing the word *only*, since it modifies the following word:

"I only tried to play the piano."
"I tried only to play the piano."
"I tried to play only the piano."

These three sentences have different meanings.

Prepositions, unless they form a very close union with the verb, should not be placed last in the sentence: "They scarcely realise what they lay themselves open to."

A clause should not be so placed that there is doubt as to which clause the next verb belongs to: "He rushed into the room where the family usually sat, and shouted fire."

A relative clause should be placed, if possible, immediately after its antecedent: "A search has been instituted for Mr. B., son of the well-known solicitor of this town, who has been missing for several weeks." It is Mr. B., and not the well-known solicitor, who has been missing.

Inversion

When the subject is placed after the verb instead of before it, the order is said to be

inverted. Inversion may be due either to the necessities of syntax or to the desire to emphasize certain elements of the sentence. It should be borne in mind, in making use of inversion, that the order is an unusual order, and that therefore those parts of the sentence which are taken out of their normal position and placed elsewhere are thereby rendered emphatic. Hence inversion should not be made unless it is really desired to emphasize the parts of the sentence which are put at the head of the sentence, and which oust the subject from its normal emphatic position at the head of the sentence.

Inversion is syntactically necessary when the sentence begins with a negative adverbial adjunct or conjunction, or with one or other of the abverbs *hardly, little, only, rarely, scarcely, seldom,* which imply a negation :

" Never before and never again, while Tom was at school, did the doctor strike a boy in a lesson."

" Nowhere have these complaints been louder, and in no case, we are bound to say, have they been more just, than in the case of the China trade."

" Hardly ever has a vote of censure, moved by the Opposition, attracted so little attention either inside the House or out-of-doors."

" And seldom had small boys more need of a friend. Warrington blushed hugely. Neither did Miss Bell speak."

" Only once during dinner was there any conversation that included the young gentleman."

In subordinate sentences also inversion is necessary under these conditions :

" The truth is that rarely in the history of our political life has an Opposition been in such sore straits, or so gravelled for lack of controversial matter."

" It would appear that not until Tuesday was he compelled to keep within doors."

Inversion of the rhetorical kind is found in such sentences as :

" In the year 1748 died one of the most powerful of the new masters of India."

" Soon after began the busy and important part of Swift's life."

In neither of these sentences is the inversion of subject and verb necessary, as it was in the sentences given above. It is quite correct to say, " Soon after the busy part of Swift's life began," though it is not so good. It is clear, then, that the inversion is due to other causes than the exigencies of grammar, the reason being, no doubt, that the writer wished to emphasize the subject of the sentence by placing it last in the sentence. This, however, could not be done without putting the adverbial adjuncts first ; for it is not possible, in prose, to say, " died in the year 1648 one of the most powerful of the new masters of India."

Inversion of this kind is frequently made in order to protect the subject, or in order not to place the weakest words in the most emphatic position at the end : " He had written good poetry, as Huxley had also." In this sentence *also* is unduly emphasized, so that a better order would be : " He had written poetry, as also had Huxley."

The chief cases in which inversion is necessary, apart from the case already mentioned, are :

1. When the complement of the verb *to be* is placed at the head of the sentence, the subject and verb must be inverted :

" Blessed are the poor in spirit."

" Such were the circumstances under which Lord Clive sailed for the third and last time to India."

2. In optative sentences :

" May every blessing wait on my Beverley."

VI. Miscellaneous Errors of Construction

Nouns

Where two nouns joined by *and* are in the possessive case, the *'s* is added to both to indicate separate possession, and to the second only to indicate joint possession :

" Dickson and Brown's warehouse."

" Dickson's and Brown's warehouses."

The *'s* is, as a rule, only added to the names of living beings and of a few personified things, such as *fortune, sun, moon, ship,* &c. " The garden's walls," " The house's roof," are better written, " The walls of the garden," " The roof of the house."

The *'s* should not be used in the objective genitive — that is to say, when the thing is represented as the object of the action : " The king's death " =" The death of the king."

The *'s* is only added to those nouns in which it is pronounced in speaking : " James's book " " Epps's cocoa," " Ross's ginger ale."

In using feminine nouns where a masculine is possible, it should be borne in mind that, there is often a difference in meaning between the two. The sentences, " She is the best actress of her day," " She is the best actor of her day," differ in that the first compares her only with women actors, and

the second implies that she is better than the men actors also.

Care should be exercised in the use of foreign feminines, especially of those ending in *ée*. The corresponding masculine form is *é*. "He dismissed one of his employées, Mr. B.," is wrong.

The nouns *sort* and *kind* are singular. "These, those sort" are therefore wrong.

Adjectives and Articles

Repeat the article before the second of two nouns joined by *and* when they are to be understood separately: "The views of a husband and a father are not always the same." The sense is here still better brought out by repeating the preposition *of* also.

Few and *little* are negative in force; *a few* and *a little* are positive. "Few people attended, and they were disappointed," should be *a few*.

Either means *one of two; any* means *one of more than two*. The sentence, "There are three candidates on the list, either of whom will suit our purpose," should read, *any of whom*.

Every is used for more than two, *each* for two or more than two. *Each and every* means not only that each is referred to, but also all.

Each other refers to two, *one another* to more than two, though the distinction is not always observed, even by good writers.

Comparison

When two things are compared, it is better to use the comparative than the superlative. The superlative, however, is very often used, especially in colloquial language: "He is the better of the two," "He is the best of the two."

Avoid using *than* in comparisons after comparatives ending in -or: "All things considered, the rolling stock on the private lines is superior in comfort *than* that of the state lines." The correct form is *superior to*.

After a comparative the word *other* must be used before the second object compared. If this is not done a wrong meaning may be conveyed: "Mr. C. has done more for this movement than any living man." This implies that Mr. C. is dead. If Mr. C. is alive, this must be clearly shown by including him in the class of living men by prefixing *other:* "Mr. C. has done more for this movement than any other living man." *Other* should not be used, however, in the superlative.

The superlative should be followed by a plural noun, which should not be qualified by *any:* "He has done the best work of any student in his year." This sentence should read, "He has done the best work of all the students of his year," or, "He has done better work than any other student in his year."

Adjectives incapable of degree should not be used in the comparative or superlative. Such are *unique, principal, chief, unanimous, universal*, and many more.

In the form of comparison, *the more* (the less) . . . *the more* (the less), &c., no other construction should be allowed to replace the second *the more* (the less), &c., as, for example, in the sentence: "The more I see of him, I like him less."

Do not confuse the two constructions *more and more* and *more than ever*, as in the sentence: "People came to like him more and more than ever."

Pronouns

Do not make a fresh start in the middle of a sentence by introducing a pronoun in the same syntactical relation as the noun for which it stands: "The applicant, being a householder, he is entitled to a vote." *He* should be cancelled.

A reflexive pronoun should not be made the subject of a sentence: "Williams and myself were in the same plight." Substitute *I* for *myself*.

Pronouns of the third person plural should not be used as antecedents to *who* and *that; those* is to be preferred: "They that are whole have no need of a physician."

When the antecedent is *same*, the consequent should be *as* or *that;* when the antecedent is *such*, the consequent should be *as:* "That is the same man as we saw yesterday." "The consequences are just such as were to be expected."

When the indefinite pronoun *one* is used, it should be borne in mind that the corresponding possessive case is *one's*, and not *his, her*, or *their:* "One should be sure of his facts."

The indefinite pronoun is *whatever*, and not *what ever*. The latter is more of an exclamatory interrogative: "Whatever happens, I shall come." "What ever is the matter?"

Case after a Comparative.—In comparisons after *as* and *than* the pronoun may be in the nominative or objective case, according to the meaning. The simplest way to determine the right case is to fill out the elliptical clause following the conjunction. "He is to blame as much as me" (am to blame) is evidently wrong. "He likes you as much as me = as he likes me." "He likes you as much as I (like you)."

The construction *than whom*, although long

objected to, seems now to be accepted: "Mr. S., than whom no man has a better knowledge of the conditions."

The case of the pronoun following the verb *to be* should be the same as the case which precedes it. The only exception is in the generally accepted idiom, "It is me." In the other persons this construction is not permissible; we must write, "It is he," "It is they," and not, "It is him," "It is them."

An error of a similar kind is to be found in the expression "Between you and I." Here the pronoun is governed by the preposition *between*, and must therefore be in the objective case: "Between you and me."

By separating the governing preposition from its pronoun, the expression "Who is it for?" has crept into the spoken language, though it is not yet so common in writing. The correct form is "Whom is it for?"

Relative Pronouns

Of the three relative pronouns, *who* is masculine and feminine, *that* is of all genders, and *which* is only neuter, though it was formerly also masculine and feminine, as in, "Our Father which art in Heaven."

Whose, being only masculine or feminine, should not be used of inanimate things, except of those already specially mentioned as taking *'s*, such as the *sun* and *moon*, &c. *Whose* is also used of the nobler animals; but if it is so used, care should be taken not to pass from the use of the masculine or feminine pronoun to the neuter: "The horse whose owner we met broke its leg during the race." It is usually better to use the neuter pronoun, *of which*.

The relative *who* is sometimes wrongly written *whom*, by attraction to the nearest verb, as, for example, in the sentence, "Whom do you think he is?" Here the pronoun is complement to the verb *is*. "Who is he, do you think?" is the sense, and therefore the pronoun should be in the nominative. The mistake arises, of course, from regarding *whom* as the object of *think*. Similarly in the sentence, "Whom did you say had arrived?" *whom* is subject to *arrived—i.e.* "Who had arrived, did you say?" It should therefore be *who*.

A noun or a pronoun in the possessive case should not be made the antecedent to a relative pronoun, as in the following sentence: "Do not forget his enthusiasm who brought this movement so far." The construction should be changed to "the enthusiasm of him who."

Grammarians frequently make distinctions between the use of *who*, *which* and *that* as relatives. These distinctions are not, however, as far as one can see, always observed. They are based on the distinction of restrictive, or defining relative clauses and non-restrictive, non-defining, or parenthetical relative clauses. The difference between a restrictive relative clause and a parenthetical one is that the former limits the meaning and application of the word which it modifies, whereas the latter does not. The parenthetical relative clause, far from restricting the sense of the governing word, might be omitted entirely without altering the sense of what remains. If the restrictive clause were omitted, however, the sense would be incomplete. Examples will best show the nature of the two kinds:

"The man that cleans our windows has just died."

"The influence of Fielding, who lived in the eighteenth century, has been considerable."

If the relative clause were omitted from the first of these sentences the sense would be incomplete; we should not know which man had died. If the relative clause were omitted from the second sentence, on the other hand, the meaning would still be perfectly clear, since what is said in the relative clause is something additional to what is said in the main clause, not qualifying it in any way or changing its meaning ever so little.

This distinction is of some importance, not only because it may govern the use of the relative pronouns, but also, as will appear later on, because it underlies the rules governing the co-ordination of clauses.

The general rule is that *that* is the relative that introduces a restrictive clause, and *who* or *which* a continuative or parenthetical clause. But we often find, in the best authors, that *who* or *which* is used in restrictive clauses. *That*, on the other hand, is never found in continuative clauses; we cannot say, for example, "Fielding, that lived in the eighteenth century," &c., though we can say, "The man who cleans our windows," &c.

That is also generally used after the pronoun *it* and after the name of a person, also after a superlative or the equivalent of a superlative: "It was they that did it." "It is the best that I have seen for a long time."

Omission of the Relative Pronoun.—Usage appears to permit the omission of the relative pronoun when it stands in the objective relation, provided that clearness is not sacrificed by doing so: "The gallery we saw yesterday was burnt to the ground." But the relative should not be omitted when it is the subject of the clause: "He has an

impudence would carry him through anything." Here the relative *that* should be inserted before *would*. Again, a relative which is the object of a non-restrictive clause should not be omitted.

A personal pronoun should not be allowed to take the place of a relative pronoun in a co-ordinate relative clause: "They now drew near the city which they had been ordered to attack the preceding winter, but they had never seen it." The last clause should read, "but which they had never seen."

A relative pronoun should not stand in different grammatical relations to two verbs: "What I told you, and actually occurred," &c., in which sentence the first *what* is the object of the verb *told*, and the second (omitted) is subject to the verb *occurred*.

Some grammarians object to the omission of *in which* after *manner* and *way*. The omission is certainly rare after *manner*, but it is quite common, especially in the spoken language, after *way*: "Observe carefully the way he does it." It is less common, even in the spoken language, when *way* is modified: "We noticed the careful way in which he did it."

It is desirable, for the sake of euphony, even if not for other reasons, to avoid a succession of *who*'s in the same sentence: "It is not known who the people are who committed the crime." This defect can generally be rectified by substituting *that* or *which* for *who*: "It is not yet known who the people are that committed the crime."

Grammarians have condemned the use of the construction *and who, and which*, unless the preceding clause is also a relative clause. The construction is nevertheless quite common, though only when both clauses, or the relative clause and the antecedent phrase are both of the same nature, *i.e.* both restrictive or both non-restrictive: "He was a man of very great courage, and who had often proved his quality in the hour of danger."

A relative clause and a relative phrase should not be co-ordinated unless both are either restrictive or non-restrictive: "Exactly how many Old English terminations -ing is heir to is a question debated by historical grammarians, which we are not competent to answer."

In a co-ordinate sentence do not change the construction from a relative to a personal pronoun: "These are the samples which you may either choose or return them."

Do not co-ordinate a restrictive and a non-restrictive clause: "He replied in the best manner which he could, and which was indeed not very good."

In using a demonstrative to save the repetition of a word or words, care should be taken that it is used correctly: "Another mode of adding to one's income is that of poultry-farming." Poultry-farming is not a mode.

A pronoun should not refer to a syntactically dependent noun: "After removing the boiler from the locomotive they took it into the shed to fix a new one." Here *it* seems to refer to *locomotive*, and such is indeed the sense. Grammatically, however, it refers to the head noun *boiler*.

Avoid the use of *same* as a substitute for the personal pronoun: "When you have examined these patterns, please return same to me."

VERBS

Concord

The general rule is that the verb must agree in number and person with its subject. The rule is most commonly broken by the influence of attraction—*i.e.* where the real subject is far removed from the verb, and the latter agrees with some nearer noun: "The old order of things have changed." The verb is attracted into the number of the nearer noun *things*, instead of agreeing with the real subject, *order*.

The commonest exceptions to the rule are:

1. Two singular subjects may take a singular verb if both are really the same thing: "His friend and benefactor is dead." Here *friend* and *benefactor* are the same person, and this fact is shown by the singular verb. If two persons are meant, then the sentence should read: "His friend and benefactor are dead," or better still, "His friend and his benefactor are dead." Other examples are:

"Bread and butter is nourishing food."

"The aim and purpose of the institution is to provide suitable accommodation," &c.

2. A singular subject may be followed by a plural verb when the subject is modified by two adjectives denoting different objects: "Mental and moral science are not the same thing," though it is better here to repeat the word *science*.

A collective noun or a noun of multitude may be used with a plural verb when the units or separate members of the group are thought of: "The jury are disagreed." "People are unwilling."

There are also a certain number of singular nouns which may be followed by a plural verb, such as *number, plenty*, when these have a plural sense, and especially when they are

followed by a plural noun: "A number of my friends were present at the ceremony."

It should be noted that, if the two adjectives modifying a singular noun do not refer to two distinct things, the verb should be in the singular: "The black and white house is common in Cheshire."

3. In a few cases a plural noun is used with a singular verb. Certain words with a plural form but singular meaning, such as *means, news, mathematics, politics,* &c., take a singular verb: "The news is serious." "Politics is a game."

So also the titles of books, when in the plural, take a singular verb: "*The Mountain Lovers,* by Fiona Macleod, has just been published." "*Many Inventions* is an interesting book."

Subjects joined by *and not, as well as,* take a singular verb: "His brother, and not his cousin, was killed." "His brother as well as his cousin was killed."

Subjects joined by *with* take a singular or a plural verb, according to the meaning. If whatever follows *with* is only a part of the thing to which it is joined, then the verb should be in the singular: "The house with its furniture is to be sold at noon." "The basket with its contents was thrown out of the window." But if *with* joins a separate and independent subject, the verb should be in the plural: "The father with his son and daughter were killed in the recent accident;" though here it would be better to write *and* instead of *with.*

Two subjects connected by *either . . . or, neither . . . nor,* take a singular verb. If the two subjects are of different number or person, it is best to make the verb agree with the nearest: "Neither flattery nor threat was of any avail." But:

"Neither flattery nor threats were of any avail."
"Either you or I am wrong."
"Either I or you are wrong."
"Either he or I am wrong."
"Either I or he is wrong."

In the same way *either* and *neither,* when used as distributives, are used with a singular verb: "Neither of them helps his parents" (not *help*).

Each, no one, nobody, anybody, every one, everybody, every, many a, all, require a singular verb; *none* requires a plural verb:

"Many a man has suffered through ignorance of the law."
"Everybody is his friend, and he is the friend of everybody."
"Anybody can tell you the way."
"None of them are of any use."

The singular is, however, also used with *none,* especially when the sense particularly requires it: "None supports him as much as he does."

The subject of the sentence should not be left without a verb: "He who has suffered most in the cause, let him speak." Here *he* is left without a verb. Either cancel *he* and substitute *let him,* or cancel *let him* and substitute *should.*

Care should be taken, when the subject of a sentence is a relative pronoun, to see that the verb agrees in number with the antecedent of that pronoun and not with any other word: "This is one of the best proposals that have ever been made." The antecedent of *that* is *proposals,* and not *one:* hence the verb should be in the plural, and not in the singular.

Auxiliaries and Tense

If in a compound sentence a single verb does duty for two subjects, care should be taken that the form of the verb is such as to permit of it: "The chairman was of opinion that the facts were wrong and the inference drawn were right." This is equivalent to saying that "the inference drawn were right." Write, "that the inference drawn from them was right."

When, to save repetition, two auxiliaries are used with one principal verb, care should be taken that the form of the principal verb is appropriate to the two auxiliaries, and not merely to one of them: "He never has, and never will, take such strong measures." *He never has take* is impossible. The correct participle, *taken,* should be inserted after *has.*

In the same way, if there is only one auxiliary to two principal verbs, it should be such that it may be correctly associated with both: "Since that date ten members have been appointed and ten resigned." *Have been resigned* is not possible. Insert *have* between *ten* and *resigned.*

The present tense may be used with a future sense where the context makes it quite clear that the future is meant: "When does he arrive?"

This use of the present tense for the future is also quite common, in the spoken language, when there is no word in the context which necessarily points to the future, as, for example, "I hope he comes," in which *hope* need not imply futurity. We may hope things happened in the past also.

Split Infinitive

The split infinitive—that is to say, the placing of a word or words between *to* and the verb—is generally condemned by grammarians, though it can scarcely be said that

their condemnation has been of much avail. The practice of splitting the infinitive grows more common every day, especially in journalism. It is perhaps better to avoid the practice, on the simple ground that it is ugly, and checks the movement of a sentence: "I wish you to clearly understand." "He wishes to finally settle the matter."

Shall, Should, Will, Would

A good deal of confusion is common in the use of these forms, a confusion which is largely due to losing sight of the primary meanings of the words when used in the simple future and conditional tenses. It should be remembered that the simple future—*i.e.* the expression of futurity without the addition of any further element of meaning—is expressed by:

I shall come	we shall come
thou wilt come	you will come
he will come	they will come

and similarly, with the necessary changes of *should* and *would*, in the conditional. Any departure from this use of the words *shall* and *will*, *should* and *would*, brings with it a change of meaning of one sort or another. If *will* or *would* is used in the first person, then these words mean something more than mere futurity; they imply that the speaker is *willing* to do the thing mentioned, or that he *intends* to do it. Similarly, if *shall* or *should* is used in the second or third person, then the use of these words implies, in addition to futurity, something of *determination, command, assurance*, or some other feeling of the speaker

If the verb is preceded by *if*, then what would normally be *would* in the second and third persons becomes *should*:

if I should
if you should
if they should

The verb in the consequent clause however, follows the ordinary rule: "If you should see him, you would know him." *You should know him* in the consequent clause would mean, *you ought to know him.*

Should is also used in all three persons when it follows *lest*, or where it has the meaning *ought*. *Would* is also used in all three persons where it has the meaning of *habit*: "He would get up regularly every morning at six."

Passive

The somewhat clumsy passive constructions, "It was managed to raise a large sum of money," "A large sum of money was managed to be raised," should be avoided if possible, since they are not easy to understand.

Participles

A present participle should never be used unless it refers to the subject of the sentence: "Returning home the other night the moon went behind a cloud." Was the moon returning home, or the speaker? The sentence may be recast: "Returning home the other night, I saw the moon go behind a cloud."

The only exceptions to this rule are those participles which have become prepositions and conjunctions, such as *considering, regarding*, and some others: "Considering the weather, they would be well advised to stay behind."

A present participle should not be used to express an action which is not contemporaneous with the action of the principal verb: "He sailed for New York on Monday, arriving there on Saturday." The sentence should be, *and arrived there on Saturday.*

Sometimes the subject to the participle is expressed indirectly by means of a possessive pronoun: "Having finished the first part of the work, my intention now is to take a holiday." Here *my* is felt to contain *I*. It would have been just as easy in this case, as in most others of this kind, to use the true subject, and write, "I intend to take a holiday."

There is a tendency to regard a participial phrase as performing the function of a clause of reason. In such a sentence as, "Having done this much, he felt obliged to do more," it is questionable whether this practice should be encouraged, as it involves a confusion of functions.

Gerund

As in the case of the participle, so also in the case of the gerund, the subject should always be present in the sentence: "In learning to ride a bicycle, the machine should always be kept moving at a good pace." It is not the machine which learns. Recast: "One should always keep the machine moving," &c.

The noun governing a gerund should be put in the possessive case, with 's, if it is of such a kind as to take that inflection, and if it is not too far removed from the gerund. A pronoun should also be put in the possessive case: "He went out without her knowing it."

Miscellaneous

The passive construction should not be used when the agent of the action is left vaguely indicated: "That was a time of

difficulty for me, which will never be forgotten." The sentence would be much clearer if the passive construction were changed to the active, *which I shall never forget.*

Care should be taken with the construction of many verbs which must be followed by a preposition. For example, *to regard* may be constructed with a direct object, "They regarded him intently," or it may be constructed with *as*, which should not be omitted. "His work was rightly regarded of great value" should be *as of great value.* So also we may say, "I prefer this to that," or, "I prefer to do this rather than that," but not, "I prefer this than that." Sometimes, too, the infinitive is wrongly used with certain adjectives: "No such difficulties are probable to arise."

Adverbs

Negative adverbs should not be used with words already containing an element of negation: "No one scarcely believes in ghosts nowadays," for *scarcely any one believes.*

That should not be used instead of *so* as an adverb: "He was that tired that he could scarcely crawl upstairs to bed."

Ambiguity may arise from the mismanagement of a negative clause: "They did not go because we were there." Does this mean that the fact of our being there prevented them from going, or does it mean that our being there was not the reason for their going? In the former case the sentence should read: "Because we were there, they did not go." If the latter meaning is intended, the sentence should read: "It was not because we were there that they went."

Prepositions

Generally speaking, a preposition should not occupy the last place in the sentence, unless it forms an integral part of the verb and is immediately preceded by it. "He dislikes being talked about" is correct, because the verb *to talk about* means something quite different from the verb *to talk.* But the sentence, "In making this statement, he evidently did not foresee the charges he was laying himself open to," would be better written, *to which he was laying himself open.*

Beside means *by the side of*, or even *outside*; *besides* means *in addition to*:

"The post-office is beside the town-hall."
"That is beside the question."
"He has a motor-car and a bicycle besides."

In points to the end of a period of time, *within* points to a time before the end of the period:

"I shall return in a week" = "when a week has elapsed."
"I shall return within a week" = "before the week is out."

Between is used of two objects, *among* of more than two:

"He was sitting between the window and the door."
"He vanished among the crowd."

Frequently the wrong preposition is used with nouns, adjectives, and verbs. The only way to correct errors of this kind is to note carefully the usage of good writers. Below is a list of some of the words with which mistakes are most often made:

abound in
accord with
account for
adapt to
admit to (into), of
adverse to
affectionate to(wards)
agree with (somebody)
to (something)
aim at
alternate with
analogy with, to, of
aspire to, after
authority to, on, over
avert from
averse to, from
communicate with, to
compare with, to (metaphorically)
concur with (person)
in (thing)
confide to, in
confident of
consequent upon
contemporary with
a contemporary of
dependent on
differ from
different from (to)
diffident of
disqualified for (with noun)
from (with verb)
discourage from
encourage to
entrust with a thing, to
endowed with
envious of
glad of
hatred of, for
hateful to
impatient of
independent of
insight into
intent on
intrude on, into
negligent in
neglectful of
oblivious of
originate in (a thing)
with (a person)
preferable to
replete with
rich in
sensible of
sensitive to
sorry for, about
superior to
tamper with
tinker at

Conjunctions

Scarcely should be followed by *when*, and not by *than*: "Scarcely had the royal carriage passed this spot when a bomb was thrown from among the crowd."

No sooner is followed by *than* and not by *but*: "No sooner had he returned than he was off again."

Without should not be used as a conjunction instead of *unless*: "He never does his work without he is forced to."

Like should not be used as a conjunction instead of *as*: "He speaks like his father does." "He speaks like his father" is quite correct, but *like* is then a preposition and not a conjunction.

Care should be taken, when using correlative conjunctions, such as *neither . . . nor, not only . . . but also,* that they are followed by the same parts of speech: "He not only lost his ticket, but also his luggage." This sentence should read, "He lost not only," &c.

VII. Qualities of the Sentence

Even when the words of a sentence have been arranged in accordance with the rules of syntax, and have been grouped so as to secure emphasis, there still remain certain qualities which deserve attention. The chief of these are the qualities of brevity, simplicity, directness, euphony, and impressiveness.

Brevity

Brevity consists in the economy of words. If a thought can be expressed in ten words, it is wasteful to use twenty. The offences against brevity are known under many names, but they all have the feature in common that a thing is expressed more fully than it need be. The difference between redundancy, tautology, and circumlocution is mainly one of degree. In the following sentence of Swift, "In the Attic Commonwealth it was the privilege and birthright of every citizen and poet to read aloud and in public," the words *privilege* and *birthright* are tautologous, since *birthright* includes *privilege,* just as *citizen* includes *poet,* and *public, aloud.* Another kind of tautology is found where the same word is repeated, though this, as we have seen, may be perfectly justified. Much more common is the kind of superfluity which goes under the name of pleonasm, which consists in the use of unnecessary words with different grammatical functions. Pleonastic are such expressions as *to return again, to renew again, after the collision occurred, to revive to life,* and many more.

Much more difficult to correct than either tautology or pleonasm is circumlocution or verbosity, which consists in the use of phrases where single words would do, and of clauses where a phrase would convey all the meaning necessary. Circumlocution of this kind tends to develop into the worse faults of incoherence and lack of unity; it therefore perplexes the reader, and, by reason of its saying so little in so many words, both disappoints and fatigues him. Circumlocution, as distinct from mere incoherence, abounds in the writings of Hooker, from which a passage is here printed:

"But for the present, so much all do acknowledge, that sith every man's heart and conscience doth in good or evil, even secretly committed and known to none but itself, either like or disallow itself, and accordingly either rejoice, very nature exulting as it were in certain hope of reward, or else grieve as it were in a sense of future punishment, neither of which can be looked for from any other, saving only from him who discerneth and judgeth the very secrets of all hearts: therefore he is the only rewarder and revenger of all such actions; although not of such actions only, but of all whereby the law of nature is broken, whereof himself is sole author."

The first condition of economy of language is, of course, economy of thought; but given a thought, or a group of thoughts, there are always several ways of expressing it, and it is here that purely grammatical means of securing brevity may prove of use. The chief of these are:

1. To use the shortest word that will serve the purpose. It is a waste, at least, to call a tailor a sartorial artist.

2. To use a noun instead of a phrase or a clause. "Then begins the time when we wilfully delude ourselves" may be more briefly expressed: "Then begins our time of wilful delusion." Or "the fact of his having departed" may be converted into "his departure."

3. To use a noun as an adjective, in order to obviate the use of a phrase or clause: *Sunday school, water-proof, rose red.*

4. To use adjectival or adverbial phrases which render meaning concisely: *On demand, by request,* &c.

5. To use an adjective instead of a phrase or clause. "A survey carefully carried out would reveal all this" might be written: "A careful survey would reveal all this."

6. To use a participial phrase instead of a full clause: "Encouraged by this reception" = "As he was encouraged by this reception."

7. By the use of prefixes, suffixes, and compound words: *replace = to put back again, recover = to get back again,* &c.; *narrow-, broad-minded,* &c.; *foolish = like a fool, ex-president = one who was president.*

8. By the use of figures of speech, especially of metaphor: "Language is an organism." "The hue of truth was in the picture."

9. By using a condensed type of sentence: "He hoped for, but did not expect, the honour."

10. By apposition: "My brother, the doctor" = "My brother, who is a doctor."

In aiming at brevity care should be taken not to condense too much, for this leads to obscurity. One of the most condensed styles among modern English writers is

perhaps that of Meredith. Any page almost of his work will show numerous examples of economy of words, and also not a few examples of over-condensation leading to obscurity. A typical sentence is:

"Mrs. Mountstuart detested the analysis of her sentence. It had an outline in vagueness and was flung out to be apprehended, not dissected."

Another passage from the same author will illustrate some of the gains and losses from brevity and economy of expression:

"Patience travelled back to her sullenly. As we must have some kind of food, and she had nothing else, she took to that and found it dryer than of yore. It is a composing but lean dietary. The dead are patient, and we get a certain likeness to them in feeding on it unintermittingly over-long. Her hollowed cheeks with the fallen leaf in them pleaded against herself to justify her idol for not looking down on one like her."

Simplicity

Simplicity touches at more than one point on brevity. A sentence which contains unnecessary circumlocutions cannot lay claim to the merit of simplicity. But the principle of simplicity is concerned rather with the manner than with the length of an expression. The sentences:

"The peculiar angle of the earth's axis to the plane of the ecliptic—that angle which is chiefly responsible for our geography and therefore for our history—had caused the phenomenon known in London as summer. The whizzing globe happened to have turned its most civilised face away from the sun, thus producing night in Selwood Terrace, South Kensington"

are not brief; they do not say what they want to say in the fewest words; but they are not simple either. They say a good deal more than is necessary, which is a fault; but they also say it in a manner that savours of affectation, which is an even greater fault. So far as one can see, nothing would have been lost, and much would have been gained, by writing simply:

"One summer night in Selwood Terrace, South Kensington."

On the other hand, these two sentences, with slight modification, might pass very well in a popular lecture on astronomy. In such a setting they would be simple enough, and they would not say anything more than was necessary, unless, indeed, the details of place were regarded as superfluous. Standing where they do, however (at the opening of a novel), they are unsuited to the subject-matter.

The fact that one and the same sentence may be both simple and affected according to its setting, makes it clear that simplicity is something relative. It consists in making a thought as easily intelligible as possible without sacrifice of any essential element of the thought. But to make a thing easily intelligible one has to bear in mind two things: firstly, the extent to which it has to be rendered intelligible; and secondly, the person to whom it has to be rendered intelligible. Summer and night are not the same thing to the scientist and to the market-gardener; the former requires these two phenomena to be described with much greater accuracy, if he is to understand them in his character of scientist, than is required by the latter in his capacity as a market-gardener. The degree of simplicity required depends, therefore, on the purpose of the statement. But it also depends on the person to whom the statement is made. The simplicity of a lecture to a learned society is not the simplicity of a lecture to a popular audience, and the difference is the difference in the audience. The one requires a precision of terminology only to be rendered by the use of words which would be unintelligible to the other.

These are extreme cases, of course, but they serve to illustrate the point under discussion. In other cases, where the contrast of purpose and audience is not so strong, the only sound rule to follow is to use the simplest expression which will, all the circumstances being considered, give adequate expression to the thought. Sometimes simplicity is not possible, or it may conflict with some other necessity of style, so that one quality will have to be sacrificed to another. The sentence, "Aged military veterans whose breasts were covered with medals saluted Mr. Oxford as he entered," is not a simple way of saying that commissionaires greeted him as he entered, and the simpler expression says all that is necessary under the circumstances. But, on the other hand, when Meredith wishes to give a mental picture of Napoleon, he does so in a manner which is not simple, but which could not be changed without the loss of the greater part of the meaning: "... the nod of extinction to thousands, the great orb of darkness, the still trembling gloomy quiver—the brain of the lightning of battles."

The practical question which the writer has to answer for himself is whether the simple expression (which is usually the short one) conveys the meaning as well as the more abstruse one (which is usually the longer one). Other things being equal, a short word or phrase or sentence is to be

preferred to a long one; a concrete term is better than an abstract one, a native word better than a foreign one, and a familiar better than an unfamiliar term. There is no advantage in calling a flower-show a horticultural exhibition.

But simplicity is not only a matter of the choice of words, it also largely depends on the arrangement of the words in the sentence, and on the general structure of the sentence. Complex or periodic sentences are not so simple as compound, or loose, or balanced sentences. So also the change of position of a single word may make the meaning much more easily appear. For example, "I pretend to no special knowledge of the case," is not so simple as "I do not pretend to any . . ."; and in many more cases the sentence is more or less simple according to the position of the negative.

Closely allied to simplicity is the quality of directness, which consists in the avoidance of allusion—especially of such hackneyed allusions as *the swan of Avon, Macaulay's schoolboy*—and of unnecessarily numerous quotations. Lack of directness is also often caused by the use of pointless metaphors and other figures of speech, and by the habit of describing things in indirect terms, as, for example, in the sentences quoted at the beginning of this section. Allusions, quotations, and figures of speech are, of course, not necessarily inimical to directness; they may be, especially in the case of figures of speech, the only way of conveying the sense. In such cases, and when they really illumine the thought, or complete or confirm it in some way, they may be valuable aids to expression.

Strength or Impressiveness

A sentence may be clear, simple, direct, without being forceful or impressive. Impressiveness consists in something over and above those qualities, in an added something which makes a deeper impression on the mind than any of them can do. In the spoken language, words are made more impressive by being spoken in a louder voice, with a different tone, or with an accompanying gesture, but these means are not possible in the written language. Hence other means have to be used. One of these has already been discussed in the section on Emphasis, for emphasis is one part of impressiveness.

The first necessity for impressiveness is that the thought itself should be impressive. If that is given, the thought may be expressed in such a way as to increase or diminish its force. But if the original thought is not itself strong, no rhetorical device can ever make it so. A strong thought can only retain its strength if it is placed in a strong position and is properly supported by the surrounding thoughts. Hence one method of securing impressiveness is climax, just as a sure way of defeating it is anti-climax. Other effects which may be obtained by a suitable grouping of words have already been discussed in the section on word order and in the section on the structure of the paragraph, but one or two of them deserve to be mentioned again in this connection.

A thought is more impressive when it is striking, and it is most striking when it is either isolated or in strong contrast. Hence one method of rendering a thought strongly is to isolate it. This may be done by making a single sentence constitute a paragraph; or it may be done by placing a short sentence between a number of long ones, or a long one among a number of short ones, though in this case the force of contrast is also felt. Contrast as a means to impressiveness may be achieved either in the manner just mentioned, or else by so arranging the sentences that one is the antithesis of the other.

Sometimes impressiveness is achieved not so much by the grouping of the parts of the sentence as by the right use of words. Mere weight and sound and volume of words may give great strength and dignity to a thought, as may be seen, for example, by an examination of the poetry of Milton. By weight of words is not meant the mere accumulation of empty words or of far-fetched and laboured expressions. These weaken a sentence much more than they strengthen it.

Euphony

The last quality of the sentence to be considered is euphony. A sentence, besides having meaning, has also sound, and the relation between the sound and the sense may be more or less close. The sound of a sentence may be considered either from the point of view of the separate sounds, or from the point of view of the collective sounds—that is to say, from the point of view of the agreeableness of the separate sounds, or from the point of view of their collective rhythm. That a sentence should read well, that it should be pleasant to the ear, is obvious, but that prose has its rhythm as well as verse is not so generally recognised. It is thought that, since the great majority of modern prose is written to be read in silence, the sound and rhythm of the sentence is not of very great importance; and doubtless this fact accounts for the modern

neglect of harmony in the sentence. But nevertheless there is just as much necessity for it in prose which is only to be read in silence as there is for it in prose which is intended to be read aloud; for in reading to oneself one is obliged to pick out the relative force and stress of the parts, the word and sentence stress, as in reading aloud. If we examine what happens in ordinary speech, this will become abundantly clear. In the spoken language we understand what is meant only because certain parts of the sentence and certain syllables of the word are spoken with greater stress than others, or with a different tone. If this were not so, we should be obliged to give the same attention to every syllable, even to every separate sound in the sentence, and then at the end carefully to reconstruct the meaning from the elements. Word and sentence stress save us all this trouble. These emphasize those parts of the sentence and of the word to which attention should be specially directed. The rest of the sentence, the relatively unstressed parts, is more or less insignificant; it consists of link words, modifiers, and so on, without which the sentence can generally be understood. The framework of the sentence is brought more conspicuously before our consciousness by means of the stress, and what is left comes into our consciousness in a less marked way. That this is so may be proved by a very simple experiment: Take any two or three sentences of prose, and read them aloud, word by word, with absolutely even stress on each word, and with an absolutely even pause between the words. How much of the sentence can be understood by the person who reads, or by the person who is listening? It will be found that a sentence read in this way will be practically unintelligible. If we were to read the words syllable by syllable as well, the sentence would be wholly unintelligible. In much the same way the present sentence would be unintelligible if it were so printed as to force the reader to pause between each word, and to prevent him from seeing enough words at a single glance to be able to grasp their collective meaning:

In much the same way the present sentence is printed in such a way as to force the reader to pause between each word, &c.

The reason why, in these two cases, we cannot understand what is read or written, is that the life of the sentence has been destroyed. The sentence has lost its soul: nothing is left but the inanimate, disjointed limbs.

Stress or accent, then, whether in a word or in a group of words, is the life of a sentence. And it is the variation of stress, the rising and falling of the voice, the variation of tone and pause, which make the rhythm of a sentence. All spoken language has rhythm. This rhythm may be regular or irregular. If words are so grouped that the rise and fall of the voice recur at regular intervals, the result is verse rhythm; if the words are so arranged that the recurrence of the rise and fall is not regular, then the result is prose rhythm. The difference between prose and verse rhythm is thus fundamental. Hence, since the nature and function of prose and verse is different, regular rhythm should be avoided in prose. It is, in the first place, inappropriate, because the subject-matter of the majority of prose sentences is not worthy of the dignity which the verse form imparts, and the thought therefore appears incongruous in such a dress. In the second place, a regular rhythm in prose very soon becomes monotonous.

But though the rhythmic elements of prose have not, as yet, been classified as have those of verse, yet there can be little doubt that they exist. Most good prose has a certain easy flow, which adds greatly to its charm. What that rhythm is can be better heard than explained. It consists partly in the negative quality of avoiding any jars or shocks in the sentence, such as may be caused, for example, by a succession of commas; partly in the positive quality of careful grouping and selection of words so as to give as easy and flowing a rhythm as possible. A succession of too many strongly stressed syllables—only possible in English if the words are monosyllables—or a succession of too many unstressed syllables, would be equally difficult to pronounce, and would have the effect of breaking the rhythm of the sentence. The same principles are seen at work in the stressing of the syllables of single words. If we say *phótograph*, but *photógraphy*, this is because it would offend our ears to have three unstressed syllables following pho-.

Quite different from the euphony which arises from the rhythm of the sentence is the euphony which arises from the agreeableness of the separate sounds. By general consent some sounds are held to be more beautiful than others. Vowels are pleasanter to hear than consonants. Among consonants, *m* and *n*, *l* and *r*, are the most pleasant, because they approach more nearly to the character of the vowels than do any other consonants. So, again, the voiced consonants are more pleasant than the voiceless ones, because they are more sonorous. The

least pleasant sounds are probably the gutturals and the hissing sounds (s, f, k, g, th). Perhaps prose does not offer the same opportunities for sound effects as does verse; at any rate, it is rarely that we get such sonorous lines as,

"Five miles meandering with a mazy motion,"

or,

"Alone, alone, all, all alone,
Alone on a wide, wide sea."

Two of the commonest sound effects of this kind are known by the name of onomatopœia and alliteration. The first of these consists in the deliberate adaptation of sound to sense. It is more used in poetry than in prose, as, for example:

"We were the first that ever burst
Into that silent sea."

"The fair breeze blew, the white foam flew,
The furrow followed free:
We were the first that ever burst
Into that silent sea."

or:

"Down dropped the breeze, the sails dropped down;
'Twas sad as sad could be,"

in which lines the sounds of the words are imitative of the movements described—in the first place by the repetition of the hissing sounds, and in the second by the repetition of the *d*, *b*, and *p* sounds. Another kind of onomatopœia is found in those separate words which imitate sounds, such as *buzz*, *swish*, *jingle*, and many more. It should be noted, however, that though words of this kind produce a certain effect, it is not necessarily that of euphony.

Other points which may be borne in mind when aiming at euphony are the following:

1. Avoid the use of the same word twice in the same sentence if it can be avoided without sacrificing clearness. Special forms of this defect are to be seen in the use of the same word in different grammatical functions, or with different meanings. In the latter case confusion is added to unpleasantness of sound. In balanced sentences, however, a word must often be repeated, since it is in the nature of that kind of sentence to repeat certain parts of the sentence. The rule also applies to the repetition of a word in the immediately surrounding sentences. It is just as unpleasant to hear the same word several times over in two or three consecutive sentences as it is to hear it repeated in the same sentence. This rule should not be interpreted too strictly, for there are numerous occasions, especially in work of an argumentative or expository character, where it is impossible, in the interests of clearness, to vary a word:

"Only if he is the only representative, not much can be done."

"If necessary, he will make all the necessary arrangements."

"There is no pronunciation which is accepted throughout the Empire as the best pronunciation. The differences between North and South German pronunciation are quite considerable; and although there is a tendency to set up the pronunciation of the North, and more particularly the pronunciation of Berlin, as the standard pronunciation, yet this tendency is resisted in the South."

Here *pronunciation* is used much too often.

2. Avoid using in close proximity words which are similar in sound. Under this head comes the use of strings of participles, such as *a law preventing smuggling*, though there are many other forms of this defect—*e.g. a sensitive, sensible man.*

3. Avoid ending a sentence with a weak and empty word. The mind expects the sentence to close on a full note, and is disappointed if the close is weak. Sometimes the weakness arises, not from the lack of meaning or importance of a word, but from its lack of sonorousness. This is especially important in the case of the periodic sentence, in which the reader is worked up to a climax and requires some substantial support at the end of the sentence:

"With what vehemence, with what policy, with what exact discipline, with what dauntless courage, with what self-denial, with what forgetfulness of the dearest private ties, with what intense and stubborn devotion to a single end, with what unscrupulous laxity and versatility in the choice of means, the Jesuits fought the battle of their Church, is written in every page of the annals of Europe during several generations."

How weak this sentence would be, and how disappointing from the point of view of euphony, if it ended with the word *written*, or if *known* were substituted for it. As it stands, the great weight of the introductory suspensive clauses requires some balance, and this balance is given by the words which follow the verb. This sentence might have closed with the word *Europe*, but had it done so the balance would still have been incomplete. On the other hand, if one or two of the suspensive clauses were cancelled, it might be better to close it at *Europe*, for otherwise the final words,

during several generations, might make the sentence end-heavy.

VIII. Punctuation

Punctuation is essentially a guide to meaning, and should always be regulated by it. In a certain sense it does for sentences and phrases what indentation does for paragraphs: it marks the direction, and shows what words are to be taken together as units, and what words are to be understood as being a mere continuation of preceding words. Just as the paragraph marks a longer break or pause in a spoken discourse, so also a punctuation mark shows a shorter pause in the sentence. But there is one great difference between the spoken language and the written language. In the former the words come one by one, and if the relation between them is not clearly marked by accent, tone, rhythm, of which last punctuation is a part, the meaning is not clear. In the latter, in the written language, the reader can and does see further ahead; he reads a whole group of words at once, and therefore assimilates them more rapidly. It has been suggested in this connection that the reason why punctuation was fuller a hundred or two hundred years ago is that books were more read aloud then than now, and doubtless the further we go back the more this is true. Punctuation, then, is a substitute for tone and pauses of speech—a defective substitute, it may be, but still the best at our disposal. In the sentence, "Little children love one another," a comma placed after children will completely change the sense. It does so, however, not only because it marks a slight pause between *children* and *love,* but also because it stands for the whole difference of tone and sentence stress. Similarly between the following sentences, quoted by the authors of *The King's English*—"The master beat the scholar with a strap," "The master beat the scholar, with a strap"—the difference of meaning is considerable. It does not, perhaps, necessarily lie in the implication in the latter sentence that a strap is an instrument of barbarism when used for this purpose, though there certainly is an element of superadded meaning, which may or may not be of an emotional character.

Generally, however, the function of punctuation is to point out the grammatical and logical relation of the elements of a sentence, to hold the words together in groups corresponding to certain thoughts, and thus to assist the eye, in rapidly passing over the printed page, to take in at a glance those words which together constitute a thought. This is the basis on which most rules of punctuation are formulated, for the punctuation which seeks to bring out the subtler emotional shades of meaning can clearly not be reduced to rule, but must depend entirely on the purpose of the writer; it is both too fluctuating and too sensitive to be confined within the narrow limits of any classification. Even the rules of punctuation based on grammar and logic are not uniform; frequently there are alternative possibilities of punctuation, neither of which has any real advantage over the other.

The moderns, indeed, are much more sparing with their points than earlier writers were, and there would appear to be good reason for this. For, after all, if punctuation is only an artificial device to show where the pauses are made in speech, it would seem that if those pauses are sufficiently clear without punctuation, then punctuation might be dispensed with. There certainly are, however, a very large number of cases in which modern usage requires some sort of stop, but yet in which there can be no manner of doubt where the pause should be, and in which the relation of the parts of the sentence is perfectly obvious. In the following sentence, from the same source as the last one, some of the commas might very well be removed without any risk of rendering the meaning or the relation of the parts unclear:

"It is, however, already plain enough that, unless, indeed, some great catastrophe should upset all their calculations, the authorities have very little intention . . ." (*Times*).

Most people, it is true, do not go to the permissible extreme in economising stops, doubtless because here, as elsewhere, custom and tradition are so powerful. The rules given below do not, therefore, make any pretence to completeness. They include only those which deal with the punctuation necessary to make clear the meaning, and the relation of the various parts of the sentence. They are precepts rather than rules, based on the general practice of accredited writers; they are not at all invariable, for there is, as there should be, considerable latitude possible in the use of points. Perhaps the best practical advice to the novice is to punctuate on the model of the spoken language, not to punctuate unless it is necessary to avoid ambiguity or obscurity, and, on the other hand, not to underpunctuate. Over-punctuation checks the flow of language, pulls up the reader more than necessary, and irritates him in proportion. There is nothing so irritating as to

be tripped up every few steps by a comma. Under-punctuation is perhaps a worse fault than over-punctuation, for it brings in its train obscurity and ambiguity.

Punctuation is, broadly speaking, of two kinds: there is punctuation which indicates the relation of groups of words, and there is the punctuation which points out the function of single words or parts of words. The commonest stops of the former kind are the comma, the semi-colon, the colon, the full-stop or point, the question mark, the inverted comma, the dash, and the parenthesis. The chief representative of the latter group is the apostrophe; it may also be held to include the hyphen and underlining.

Separation of the Larger Units

1. The end of a complete and independent statement should be marked either by a full-stop or a semi-colon:

"We are often able in fact to trace particular phrases or idioms to individuals; we know the history of their rise."

This sentence has two distinct elements, each of which is complete, since it could stand by itself, and each of which is independent for the same reason. They are separated, therefore, by a semi-colon, and the close of the second element is marked by a period, or full-stop. A full-stop might also have been used after *individuals*, and would have been equally correct. Whether a semi-colon or a full-stop is to be used depends entirely upon the personal preferences of the writer of the sentence; if he prefers two short simple sentences he will use the full-stop, but if he prefers a single compound sentence he will use the semi-colon. Probably, as a matter of fact, he will use the full-stop at one moment and the semi-colon at another, according as he wishes to vary the length of his sentences, and according as he considers the two parts of the sentences more or less closely associated.

Sometimes a colon is used under these conditions, especially when one of the independent statements formally introduces another:

"I refuse it for this reason: you have not deserved it."

It is not sufficient to use a comma in such cases, as in the sentence:

"It does not matter what they say, they do it all the same."

Needless to say, if the independent statement is in the form of a question, the proper stop is a question mark.

Sometimes the complete statement is elliptical, and may consist of a single word. Even in this case one of the stops mentioned, usually the full-stop, should be used:

"We made all possible haste. Too late. The train had gone."

"Will you do me this favour? With pleasure. I am glad to be of use."

2. Between co-ordinate clauses joined by one of the co-ordinating conjunctions *and, but, for, or, either, neither,* put a comma or a semi-colon: "The whistle blew, and the train started."

Whether a semi-colon is used or a comma again depends on the degree of detachment which the writer wishes to give to the two statements. The semi-colon introduces a longer pause, separates one statement from the other more markedly, and for this reason gives it greater emphasis. Generally speaking, the comma is used when the sentence or clause which follows it is short, and the semicolon is used when it is long, or when it already contains interior commas. Sometimes such co-ordinate clauses are separated by the full-stop, which gives even greater emphasis:

"Thus metaphysics, ethics, law, political economy, chemistry, theology, cease to be literature in the same degree as they are capable of a severe scientific treatment. And hence it is that Aristotle's works on the one hand, though at first sight literature, approach in character, at least a great number of them, to mere science."

The use of the full-stop here makes the statement following it an independent statement standing out distinctly from the preceding one. A comma or a semi-colon in the same sentence would have joined rather than separated the two parts. In deciding which stop has to be used, the writer must be guided by the effect which he wishes to create. Too many commas in such co-ordinate clauses gives a sentence a disjointed and stringy effect. Thus, for example, the sentence above quoted continues:

"For even though the things which he treats of and exhibits may not always be real and true, yet he treats them as if they were, not as if they were the thoughts of his own mind; that is, he treats them scientifically."

And if the three statements were run into one and separated only by commas, the whole sentence would have a stringy effect:

"Thus metaphysics, law, political economy, chemistry, theology, cease to be literature in the same degree as they are capable of a severe scientific treatment, and hence it is that Aristotle's works, on the one hand, though at first sight literature, approach in character, at least in a great number of them, to mere science, for even

though the things which he treats of and exhibits may not always be real and true, yet he treats them as if they were, not as if they were the thoughts of his own mind, that is, he treats them scientifically."

Especially should care be taken in the punctuating of sentences consisting of three members to see that the grouping of them is logical. In the sentence:

"Some people prefer to have them made by hand instead of by machine. They assert that when made by hand, they last better, but this process is much more expensive than the machine process, and the gain in quality is more than outweighed by the loss of money."

The thoughts here are not logically grouped; for the main thoughts are that some people have certain views, and that there are certain drawbacks to these views. In order to bring this out the sentence should read:

"Some people prefer to have them made by hand instead of by machine; they assert that when made by hand they last better. But this process is much more expensive than the machine process; and the gain in quality is more than outweighed by the loss of money."

3. Direct questions—that is, questions in which the actual words of the question are used, should be followed by a question mark:

"When do you intend to return?"

"He said, 'When do you intend to return?'"

But indirect questions—that is, questions in which the actual words of the original question are not used, do not require the question mark:

"He asked me when I intended to return."

4. Independent statements which are exclamations should be followed by the exclamation mark:

"What a fire!"

"What a splendid fellow he was!"

All the rules given above refer, with the exception of rule 2, to independent sentences, to sentences which might stand by themselves, either wholly or in their component parts, and in all the cases, except again in rule 2, the stops used are the colon, semi-colon, full-stop, question mark or exclamation mark. The comma does not occur. It is to be concluded, therefore, that the comma is a stop which is only to be used in separating those parts of the sentence which are dependent, which cannot stand alone. This is the main distinction of the comma as compared with other stops; namely, that it can only be used in the interior of a sentence, whereas the other stops are mainly used to close a complete sentence or any part of a sentence which is complete in meaning. The next following rules deal only with interior punctuation.

5. The general rule for interior punctuation is that all consecutive elements of a sentence which might be read together erroneously, or which might bear a wrong interpretation if so read, should be separated by a stop—usually a comma:

"While the workmen were eating an elephant escaped from a travelling circus appeared on the scene."

The sentence is ludicrous as it stands, and the ludicrousness arises from the fact that the words *eating* and *elephant* are read together. The sentence should read:

"While the workmen were eating, an elephant, escaped from a travelling circus, appeared on the scene."

Similarly, "When the doctor had left the invalid sitting up on the sofa refused to see him again," should be punctuated: "When the doctor had left, the invalid, sitting up on the sofa, refused to see him again."

6. When two elements of a simple sentence are separated by intervening words in such a way that the relation between those elements is not immediately clear, the intervening words should be rounded with commas. Less often dashes or parentheses are used for this purpose:

"He was like all the family a thoroughgoing conservative."

Here *like all the family* should be separated by commas from the main statement:

"He was, like all the family, a thoroughgoing conservative."

It should be remembered, too, that the comma should be placed both before and after the parenthetical words.

7. If the intervening words themselves contain further parenthetical words, then it is better to place the whole between dashes rather than between commas:

"He wrote me a letter with the intention—as he informed Harrison, my secretary—of bringing the matter before me."

Parentheses may also be used in these cases, but it should be remembered that it is not necessary to use commas as well, unless the sentence itself, omitting the parentheses, requires them.

"If he had written the letter,—as he informed Harrison, my secretary, that he did,—the matter would have been quite clear."

8. Where a number of adjectives, not joined by a conjunction, modify the same noun, they are separated from one another, though not from the noun, by commas:

"A vast, unbroken chain of mountains."
"A pale, sickly, emaciated-looking person."

But if the last of the adjectives is intimately bound up in sense with the noun, or forms a kind of compound with it, no comma is necessary:

"A pretty little girl."
"A bright young man."
"A dear old man."

9. Similarly, adverbs or other parts of speech, or even clauses, should be separated by commas:

"He insisted gently, firmly, but kindly."
"When you have finished, when you have done what is expected of you, you will be free to do as you please."

But if the co-ordinate clauses themselves contain commas, it is better to separate them by semi-colons:

"When, at the end of the day, you have finished; when you have done all that is required of you, you will be free to do as you please."

The semi-colon is not used when the co-ordinate clauses, words, or phrases are short.

10. Adjectives, adjectival phrases, participles, and participial phrases placed at the head of a sentence should be separated by commas:

"Tired of waiting, he went away."
"Timid by nature, he avoided his fellowmen."
"Weary of the delay, he set out to discover the reason himself."

11. When they follow their governing noun, all adjectives, adjectival phrases or clauses, participles should be separated by commas, if they are non-restrictive—that is to say, if they can be omitted without destroying the sense of the sentence:

"The Maories, who live in New Zealand, are an industrious and intelligent race."
"At last he rose, overcome by his feelings, to reply to the toast."
"The prisoner, defiant to the end, was hurried from the dock."

Compare with these the restrictive clauses in the following sentences:

"The Germans who settle in England show themselves admirable citizens."
"The gentleman sitting in the box is my uncle."
"Men ready to act are what we want."

12. Adverbs are not usually separated by a stop from their verb:

"Gently and gracefully the machine came to earth."

13. An adverbial phrase placed at the head of the sentence should not be separated from its governing word unless it contains a verb: Adverbial clauses placed in the same position should be separated by a comma:

"Shortly afterwards the rest of the party came in."
"In despite of all our efforts to detain him, he insisted on leaving."
"During the two generations which followed this crusade, the power of the papacy had been at its height."

14. Adverbial phrases or clauses placed at the end of the sentence are separated by commas if they are non-restrictive, but are not so separated if they are restrictive:

"We will take a walk for an hour, and he will certainly have arrived by the time we return."
"He has not succeeded, though I am sure he has done his best."

15. An adverbial phrase in the body of the sentence should not be enclosed in commas unless it is of some length. An adverbial clause, or phrase containing a verb should be so enclosed:

"I shall at once inquire into the matter."
"I hope, on my return from the continent next week, to come and see you."
"I should return it, if I were you, at the earliest possible moment."

16. An appositive, whether it precedes or follows its principal, should be separated from it by a comma:

"A man of the world, he was accustomed to such things."
"I will send you a recommendation to Watson, my agent in Paris."

But where the appositive is only used to distinguish one thing from others of the same kind the comma is not used:

"King George V was preceded by King Edward VII."
"Milton's drama *Samson Agonistes* is one of the few good English dramas written in the Greek manner."

17. If the appositive is formally introduced, it is often separated by a dash:

"There is one thing I should like to discuss—the superannuation scheme."

If the sentence continues after the appositive, the dash should be used both before and after.

18. Where a number of sentence elements

collectively stand in the relation of an appositive, yet do not separately do so, these elements should be introduced by a dash:

"He related his early struggles—his life at home, his adventures abroad, and the hardships he endured."

19. All parenthetic interpolations in the sentence—that is, all elements which stand in no syntactic relation to either subject or predicate—should be enclosed in commas:

"The patient is, we regret to announce, much worse to-day."

20. Absolute phrases, wherever they may stand in the sentence, should be enclosed in commas:

"Such being the case, the best thing we can do is to go."
"We shall leave, weather permitting, at noon."
"We shall leave at noon, weather permitting."

In the same way, all such parenthetic words as *on the other hand, to be sure, moreover, nevertheless,* should be enclosed in commas.

21. Conjunctive adverbs, as distinct from pure adverbs, when placed at the head of the sentence, should not be separated by a comma:

"Nevertheless we arrived in time."
"Thus it happened. . . ."
"Otherwise it would have been impossible."

But the two conjunctive adverbs *besides* and *however* should both be separated, the former in order to distinguish it from the preposition, and the latter to distinguish it from the pure adverb:

"Besides, his business is declining rapidly."
"However, we went by the next train."

22. Anything in the nature of an afterthought, emendation, or similar addition to a statement should be introduced by the dash, and followed by the dash if the emendation does not close the sentence:

"The chairman will return to-morrow—at least, so he said."
"Frankland—I mean the younger one—has resigned his post."

23. The nominative of address should be enclosed by a comma. If it has exclamatory force it should be followed by an exclamation mark:

"William, bring me my boots!"
"Poor boy! I am sorry for you."

24. When a sentence is abruptly broken off, the break should be marked by a dash:

"We are now approaching—but I forgot to tell you. . . ."

25. If the subject consists of numerous elements and it is felt desirable to summarise them by some such word as *such, these,* the summarising word should be introduced by a dash:

"Choice cookery, delicious wines, lovely women, hounds, falcons, horses, newly discovered manuscripts of the classics, sonnets and burlesque romances in the sweetest Tuscan, just as licentious as a fine sense of the graceful would permit, plate from the hand of Benvenuto, designs for palaces by Michael Angelo, frescoes by Raphael, busts, mosaics, and gems, just dug up from the ruins of ancient temples and villas—these things were the delight and even the serious business of their lives."

26. A verb of saying which introduces a direct quotation should be separated from it by a comma, but if the quotation is very short, the comma may be omitted:

"He whispered in my ear, 'Come back in an hour.'"
"The driver shouted 'Stop.'"

29. A noun clause is not usually separated by a comma. If there are two or more co-ordinate noun clauses, they should be separated by commas:

"The Home Secretary thought that such action was undesirable, that it would promote ill-feeling."

30. The apostrophe is used:

(*a*) In the possessive case of nouns: John's, Scott's novels.
(*b*) To replace omitted letters in the contracted form of a word: don't, isn't, haven't.
(*c*) To form the plural of letters of the alphabet, or of words taken by themselves:

"You should dot your *i*'s and cross your *t*'s."
"There are too many *and*'s in this essay."

In this case the letters or words should be italicised.

31. Direct quotations should be enclosed in quotation marks, but not indirect quotations: "He said, 'I am sorry,'" "He said that he was sorry," but not "He said, 'that he was sorry.'"

A quotation within a quotation should be enclosed within single quotation marks: "After that," he continued, "the patient said, 'Give me some water.'"

32. When a quotation mark and an exclamation mark both follow a word, the meaning alone determines which comes first. If the quotation is a question, the question mark is a part of the quotation, and should

come first. If the question mark refers to the whole sentence, including the quotation, then it is evidently not a part of the quotation, and should follow the quotation marks:

"He merely remarked, 'Is the man mad?'"

"Did he say, 'Is the man mad'?"

33. Words in a quotation enclosed in parenthesis marks () are a part of the quotation; words enclosed in brackets [] are interpolations of the writer.

34. Quotation marks are also used as an apology for slang or nicknames. Such apology should not be made in a colloquial text, nor in actual reported speech:

"They thought it was time 'to throw up the sponge.'"

"They decided to give it to 'Pepper' Jones."

35. Where a writer wishes to indicate that a statement is only a conjecture, he may do so by placing a question mark within parenthesis marks: "This happened in A.D. 18 (?).

Capitals

Capital letters are used:

1. At the beginning of every sentence.
2. At the beginning of every line of poetry. This practice is not always followed, though it is useful when poetry is printed continuously in the form of prose.
3. The first word of a direct quotation, though not of fragments of sentences, is printed with a capital.
4. For all proper nouns.
5. In adjectives formed from proper nouns.
6. In titles when they are used with the names of a person or in actual reference to some particular person.
7. In titles of books, works of art, newspapers, &c., the first word, as well as every important word—noun, verb, adjective—is written with a capital.
8. Personal pronouns referring to the deity are often written with initial capital.
9. The names of public bodies and associations of various kinds are often written with initial capitals: The British Association, The State, The University of London, Parliament.
10. Historical events are also sometimes capitalised: The Great Rebellion, The French Revolution, The Norman Conquest.
11. The geographical divisions—north, south, east, west—are sometimes written with capitals when they refer to a particular part of a country: North *versus* South.

Italics

Italics should be represented in manuscript by underlining the words to be italicised. The following are the principal uses of italics:

1. Titles of books, journals, reviews, newspapers, works of art, musical works, &c., should be written in italics: Milton's *Comus*, *The Saturday Review*. The author's name should not be included in the italics, and the title should be quoted exactly, not omitting a preliminary *the* or *a*.
2. The names of ships are often italicised.
3. A word used as a word, and not for the thing which it represents, should be written in italics or enclosed in quotation marks:

"The misuse of *pretty* has almost destroyed its meaning."

"*Parliament* should be written with a capital P."

4. A word not yet fully naturalised should be written in italics:

"*Bona fide* travellers."

"He has a different *Weltanschauung*."

IX. Words

The severest test of style is certainly the use of words. Clearness, euphony, simplicity, directness, emphasis, paragraph structure—all these may be in some measure taught. But with words the case is quite different. When we have said all we can about the classes of words to be avoided, the greater part of style still remains untouched, and, try as we will, we cannot catch its essence, still less analyse it. Nor is this strange. Words are living things; if we isolate them, the life departs from them. If they are not cared for they will lose all their vigour, and they will sicken and die; they will stand there only the meagre skeletons of themselves. But use them well, study their wants, discover their affinities, put them in a congenial atmosphere, and they will thrive and work miracles. There is no word, unless it be some mere relational word, such as a preposition or conjunction, which is not sensitive to its surroundings, and which, like any other living thing, does not react to them and adapt itself to them.

Words as they stand in a dictionary are dead, and, in spite of the columns of meanings attached to them, are really meaningless. A dictionary is, indeed, like a graveyard: the tombstones tell us who and what the inmates were, when the breath of life was in them, and may even tell us what they

would be if they were again quickened into life. But for the present they are safely buried. So it is also with words. Take them out of their grave, join them, and they will spring into life, each yielding strength and force to his fellow. They are, if we may persist in the metaphor, in their animate condition very like human beings; for if you combine a dozen of them, the combination will yield something more than was to be found in the sum of the separate members, in exactly the same way as a dozen men united for a common purpose will create something more than they could have produced individually. The surplus in the first case is suggestion; in the second case it is *esprit de corps*. It is just this subtle word chemistry, this possibility of endless suggestion, this faculty for conjuring up a vast mental imagery, which makes the mastery of the use of words the great and fundamental quality of style. The mastery of the secret inner life of words, then, is the real mystery of style. It cannot be taught; it must be felt. It cannot be analysed, for it is the consequence of the countless millions of associations which are constantly going on in the inner recesses of the mind. Thought and personality lie at the bottom of it. When we breathe life into words by combining them to form a sentence, what we really do is to combine our thoughts. A sentence is, therefore, a reflection of a mental process, and there can be no union of words, whether happy or unhappy, which has not this mental activity behind it. The more associations there are in the mind—that is, the more we think—the more readily thought passes into language, and the more readily words spring up to do their duty.

The great stylists are those who have learnt the secret of the inner meanings of words—of those meanings which fluctuate according to the company they keep. There are some writers who know how to harvest the surplus of meaning which comes from the association of words, and are able to use it to the best advantage. They are the writers who get the maximum of meaning out of every word they use, and who combine them in the way which gives the maximum of suggestion.

The words a writer uses are, in this sense, the biography of his inner life; they show the circles of thought in which he moves and in which he is most intimate; for he cannot use a word until it has been thoroughly assimilated and has become a necessary part of his mental equipment. But a word cannot become all this until we realise to the full all its powers and functions, and this is only possible when we have seen the word in all sorts of contexts, with all its possibilities displayed. We must be intimate with each word before we can be sure that it will do exactly the work which we want it to do on a given occasion. Examples of insufficient knowledge of the meaning or meanings, or even of the pronunciation, of a word must be known to every one. It is a common experience, for example, that we grow up with the belief that some word has a particular meaning or a particular pronunciation. We hold this belief until one day we discover that the meaning or pronunciation is in reality slightly different. Our error is a natural one. It springs from an insufficient knowledge of the word. We learnt it, as we learn the greater number of the words at our command, by reading it in a particular context and by guessing the approximate meaning. We may have met the word again later in another context, in which the meaning which we had associated with it would still make good sense, though perhaps not quite the sense the writer intended, and thus we became confirmed in our error. Most people doubtless go to their graves with some such mistakes uncorrected, or without discovering them for themselves. But the moral of all this is that such words have not become an integral part of the mental apparatus. They have not been fully assimilated, and their possibilities of meaning have not been explored.

When we say *a dark woman* or *a dark night*, we do not mean the same thing by the word *dark*; the context alone tells us which of the various meanings of the word *dark* is intended. If we say *a dark deed*, we mean something different again. Examples of this kind might easily be multiplied. But what is of importance in these examples is that the changing meaning of the word is the result of the changed context, and is not inherent in the word, as the dictionary might lead us to suppose. This change of meaning of a word is due to the fact that somebody at some time or other happened to think of *dark* and *woman* or *deed* at the same moment, happened to associate them, and therefore joined them together in a sentence. This new use of the word was to this extent a deliberately creative act of the writer, an act of a kind which is occurring every day. It is in this way that words change their meanings as time goes on, and it is in this way that language adapts itself to ever-changing needs.

But it is not only in the case of individuals that language is a faithful reflection of the inner mind. The whole vocabulary and the syntax of a language is likewise

a reflection of the people which speaks it, and of the age which speaks it. Certain words, as we have already seen, point to certain special physical, mental, or moral conceptions of the race. These conceptions may disappear, and with them the words which embodied them. Others again will stand the wear and tear of time because they have become a necessity, because they stand for ideas which have become indispensable to the race.

It is a natural consequence of the nature and life-history of words that certain groups or classes of them should be more full of meaning than others. This is especially true of words which are in most common use, for they have in the course of time attached to themselves a host of associations, and are therefore exceedingly flexible and suggestive. Such a word is *home*, which we have discussed above; such also are the simple words *strike*, *draw*, and hosts of others in daily use. They are all immediately intelligible, and enter into a large number of convenient and highly expressive idioms. With keeping they have mellowed. They conjure up all sorts of mental and sensual images in a way that the more unfamiliar word can never do; and yet, in spite of their wealth of meaning, in spite of their possibilities of suggestion when used in various contexts, they are never ambiguous, and every one can use them correctly. These, then, are the familiar words, and because they are richest in meaning they are the words which should be used before all others.

If the familiar word is to be preferred to the unfamiliar because it is richer, the concrete word should be preferred to the abstract on very much the same grounds, and also because it is more precise and more definite in meaning. "Virtue will be rewarded" is not so precise, nor so direct, as "Good men will be rewarded"; it does not make the same appeal to the mind. Both are perhaps equally clear, but the latter is more personal; it makes mention of something which is nearer to our experience of life, and is for that reason alone a stronger expression. It is indeed natural that a concrete word should be more forceful than an abstract one, for the concrete suggests only one thing, but the abstract suggests many, and none of them with the same definiteness as does the concrete term. Of course there are many occasions when the concrete term would not be appropriate, and where any attempt to use it would lead to a long and indirect paraphrase, in which any possible gain in force would be more than counterbalanced by the loss in directness. But though we cannot perhaps substitute *good men* for *virtue*, we can in most cases substitute *walk* or *ride* or some similar term for the abstraction *go*, which may mean any or all of them.

So also, on general grounds of economy and directness, a single word is to be preferred to a circumlocution, if the single word can efficiently do the work of the circumlocution. As an example of this we might take the last clause of the preceding sentence, in which *provided that* might have been used instead of *if*, though there would not have been any gain in meaning, nor would the meaning have been clearer if this had been done.

Most of the advice given in the text-books of style and composition on the use of words can really be summed up in the words: Prefer the familiar to the unfamiliar word, for the familiar word is generally the shorter one, and is at the same time both native and concrete. As a working rule the advice is sound, but it should not be too slavishly followed; for, in the first place, different kinds of writing require different vocabularies, and, in the second place, variety of words is necessary in all kinds of writing. The scientist, for example, could never do his work properly if he were to be restricted to the use of familiar words, and any writer who used only the shortest possible words would run the risk of being monotonous.

Where a long and a short word, a familiar and an unfamiliar, or a native and a foreign word exist side by side in the language, and the two are synonyms, the difficulty of making a choice may seem to be greater. But really the number of real synonyms is very small indeed;—the dictionaries of synonyms prove it. We see from them that there is always some slight shade of difference in the meaning of the so-called synonymous words, and it is the mark of the good writer that he is able to turn to profit these fine distinctions and subtle shades of meaning which words afford him. He will not hesitate to use either the long, or the foreign, or the abstract word, if by so doing he is able to bring out his meaning more exactly.

There are occasions, too, when a certain dignity of style is expected. Long words, words of learned formation, are supposed to lend this dignity, and are therefore common in writing of a more formal and ceremonious kind. But whether it is true that the learned words are more dignified than the others is not quite certain. The real source of the dignity of such writing lies rather in the fact that it is written for a dignified occasion. That the simple native words are as dignified as any in our language, is amply proved by the language of the

Bible. Probably the real reason why the longer and learned words have the appearance of greater dignity is that, on the occasions when they are felt to be necessary, the thought is usually of a more abstract and general character, for the expression of which the more homely words are inadequate. The dignity lies in the thought, and not in the mere words as words.

Nevertheless there are occasions when the purpose and the circumstances affect the choice of a word; when the neighbouring words will cast their spell, and, it may be, totally change the meaning of the selected word. "The tree is dead" and "Happy are the dead" imply different meanings of *dead*. But when we wish to communicate to somebody that a friend or relative is dead, we prefer to use some other word, for preference a word which is not so direct; instead of "He is dead," we say "He has passed away," or we use some similar euphemism. Expressed differently, there is an emotional foundation in much of what we write, and this emotional foundation largely determines our choice of words, quite apart from whether they are short or long, familiar or unfamiliar. Directness and force are, indeed, sometimes so obviously out of place that we rack our brains to find some less direct and less forceful way of expressing ourselves.

Our choice of words, then, depends partly on the occasion and partly on their fitness or unfitness for a given context. Of the two determining factors, the latter is the more important, for it is words in combination, and not isolated words, which make style. Nobody can teach, or even analyse for himself, the mystery of words in combination. The personal element enters too largely, and where words are most successfully employed they are the expression of a purely personal thought. Thus, for example, if a writer in a recent novel chooses to write of a river winding between lofty warehouses, that it passes through *sixty feet of steep* on both sides, instead of expressing himself in the manner of our paraphrase, it is because in looking at the river and its shores what impresses itself most on his mind is not that there are warehouses on both sides of the river, but that the walls fall sheer into the river. It is the sharp straight lines rising out of the water that impress him most, and in order to render faithfully that impression he takes a liberty with the established use of the word *steep*. He may or may not have been able to express his thought without violating usage, but he deliberately chose this method of expressing it.

This last example leads to another point of view in regarding words. If the above-mentioned writer deliberately used the word *steep* with a new grammatical function and with a slightly changed meaning, what is to be the attitude of the reader to this innovation? Is he pleased or displeased? Is he willing to accept this modification of usage or not? In other words, what are the extreme limits within which a writer may take liberties with the established usage of the language? May a writer, whenever he chooses, employ an adjective as a noun, or in some other way change the meaning or function of a word? The question cannot be answered dogmatically; but one thing is certain—this is the way in which language develops, words change their meaning, and sentences their syntax. The break with tradition need neither be so sudden nor so violent as in the example given above, but nevertheless the change is always the same in nature. A word is used in a context which gives it a slightly different, though still quite clear and intelligible meaning; it is used again and again in this new sense by others until this use becomes generally accepted. The only difficulty is to know how far a writer may go in this respect, and this is a very real difficulty. It is not possible to say "thus far and no further;" for every such innovation will be judged entirely on its own merits. Broadly speaking, he may go as far as his public will go with him. But the question is still not answered; there is only a shifting of the ground: how far will the public go with him? Again, broadly speaking, as far as he is clear and as far as his innovation is felt to be convenient and a real addition to the powers of expression of the language. If the innovation is felt to be all this, it may live, but certainly not otherwise. This is the only limit to the liberty of the author which can be fixed, and it is a very flexible one. A writer who uses words in this way does so at his own risk. Most writers take the risk—some more, some less—and the measure of their success is seen in the history of change in language.

There are some writers, like Stevenson, who can put their thought into the usual mould; there are others, like Meredith, who must make a new mould for themselves. The one refines the use of that which is already to hand; the other enriches the resources of the language. The one is a classic and a stylist; the other is providing the material which future stylists may use.

The innovations in the uses of words which have been discussed up to the present have all had one feature in common—they were made deliberately. This is something quite different from using a word with a new meaning or with an irregular construc-

tion, from negligence, or ignorance, or without adding anything to the meaning. Such innovations can only tend to confuse the reader, for he will understand a word in its normal sense until he sees good reason for doing otherwise. Words thus misused generally intrude on the province of some other word, and thus give rise to the mistaken idea that they are interchangeable, so that in this way the fine shades of distinction in the meanings of words are broken down. Others, again, by being used on all occasions to do the work of half a dozen different words, become themselves meaningless, or else so much weakened in force that a writer finds it better not to use them at all. Such words—usually adjectives—have become so debased that they no longer pass current. *Fine, nice, pretty, awful, terrible, charming*, are examples of words which have suffered this fate.

The fact would seem to be that a writer who is engaged on imaginative work, as distinct from mere formal exposition or argument, must, if he would be true to the impulses within him, at some time or other disregard the laws of his medium and the nature of his audience; for if he does not, the time is sure to come when he will find himself cramped and unable to give full and free expression to his thoughts. The rarer, the more subtle, these are, the more difficult they are of expression, and the more difficult it becomes to clip them to suit the needs of grammar and usage. The deeper the thought, the more it penetrates into the vague, impalpable unknown which lies beyond the region of exact knowledge, the less are the ordinary instruments of language adapted to the expression of it. For, after all, the number of words in ordinary use is very strictly limited, as are also the number of normal combinations of words. The number of thoughts, on the other hand, is unlimited. Hence the only way in which language can keep pace with the progress of thought is to make the most use possible of the latent resources of words, of their power to suggest new things when used in new relations and in new contexts.

The particular classes of words against the use of which the novice is generally warned are slang words and phrases, colloquialisms (outside a colloquial text), archaisms, neologisms, and foreign words. The objection to the use of these is not so much that they are unintelligible—many of them are perfectly well understood—as that they are in some way or another inappropriate; either they have not the elements of permanency which we may expect in good writing, or else they are in some way unsuited to the occasion or to the subject-matter.

Slang, for example, is not objectionable because it is slang, but because some forms of it are in their tendency opposed to the best interests of the language. But nevertheless slang is, in its origin, just as certainly a creative act as was the use of the word *steep* in the example discussed above. It should be judged, therefore, from exactly the same point of view as any other innovation: if it is good, it will live; if it is useless, ill-formed, confusing, it will not. A more serious objection to slang is that it is often anti-social in origin and intention. The slang of the public schools, the universities, and certain professional circles is not only not generally understood, but it is used for that very reason. It changes very rapidly, much more rapidly than ordinary speech, simply because those who use it wish to keep themselves socially distinct, and if there is any possibility of their particular jargon being taken up by the general public they make all haste to change it. But even so the spirit of language may be stronger than they, for if a slang expression once proves its worth, it will live in spite of the narrow circle which brought it into use, and in spite of its being superseded by a newer form. There is a great difference between calling marmalade *swish* and calling stolen goods *swag*. The former is not necessary, it does not convey anything which *marmalade* does not. But *swag* has many advantages over *stolen goods*. It is shorter, and it means much more; it calls up a whole picture of midnight burgling, it suggests something which neither *booty*, *plunder*, *spoil* nor *prize* suggests. In addition to these very real advantages, it is generally understood. But it is slang, it is still tainted with its origin. Whether the prejudice against it is a prejudice against the burglar and his ways, or whether it is a prejudice against stolen goods in anything but abstract terms, is of no matter; the prejudice is there, and must be reckoned with. Such is the capricious nature of language; it is one mass of similar prejudices, some of them social, some of them individual, but all of them entering into that vague something called style.

The objection to colloquialisms and vulgarisms stands on a somewhat different footing. Here there can be no question of unintelligibility, for colloquial words are of all words the ones most generally and most easily understood. The objection to them is that, outside a purely colloquial context, they tend to disturb the harmony of tone; they are not appropriate to the particular occasion. Why they should be inappropriate

is not self-evident. It is probable that they offend our sense of fitness and disappoint our expectations. We would none of us think of wearing evening dress in the morning, or of eating with our knives, or of doing a host of other things which it is not customary to do. To do so would offend our sense of fitness and would violate usage. So it is also with words. There are occasions to which the light and careless tone of conversation would be quite inappropriate, and there are occasions when the language of a dignified exhortation would be equally out of place. Dignity and ceremony, the world over, are associated with certain outward insignia which are only brought forth on special occasions. These are the times when we feel that we must get away from the ordinary humdrum existence and look upon something unusual, on something special to the occasion, on something which is not to be seen every day. Words also have their etiquette; some of them look strangely odd if they get out of their proper company. We have our workaday words and our ceremonious words, our ordinary and our special phraseology, the one class grading off imperceptibly into the other and each having its special function. Colloquialisms lie at the bottom of the scale. They consist of well-worn words and phrases which are convenient enough in everyday speech, but which may look a little shabby and out at elbows when they mingle with their superior brethren of the literary language.

"Philip played the devil with Edward's little game of subduing the Scots."

This sentence (quoted by Nesfield) from Mackinnon's *History of Scotland* shows two colloquialisms which are a little below the dignity of historical narrative. But here, again, if the writer wishes to write a history or anything else in a colloquial style, there is no reason why he should not do so; what he should not do is to be guilty of the incongruity which arises from a mixing of two very different styles.

Further violators of the purity of the literary vocabulary are foreign words. What is distasteful in them is that they smack of affectation; they are an advertisement of the superior culture of the writer who uses them, and are to this extent a conceit. Some of these words have become so completely acclimatised that they are no longer felt to be foreign words. Others are in the process of acclimatisation, and of these some have already got a good footing, whilst others are unable to make the least progress towards favour. *Café, prestige, villa, piano, mosquito, meerschaum,* are words which are generally accepted in the language now. But they have been accepted only because there did not exist in the language any word which could do the work which they do. They were felt to be necessary and to be a definite addition to the resources of the language. Only on such conditions can a word be admitted. The use of foreign words which do not fulfil these conditions should therefore be resisted, for each one of them displaces a native word. *Penchant, cela va sans dire,* can very well be dispensed with; for there are exact and more expressive equivalents in the native language.

Neologisms are also the subject of much contention before they take up a fixed place in a language. Some new words, however, are admitted without further parley, as, for example, the names given to their inventions by inventors. It is obvious that a language must year by year accept a number of new words, for new things are always being discovered or invented. These words are the record of the progress of civilisation in a country; the absence of them in any language would be proof that the people who spoke it were in decay. English has known many such words in recent years, among which may be mentioned: *Marconigram, cinematograph, radium.* But there are also new words formed by individual writers, who seek by means of them to give expression to some particular shade of thought. Many, again, are introduced with the desire to replace foreign words, as *foreword,* for *preface.* These words, like any others, will be tested by their general convenience and appropriateness, and if they stand the test they may live. But a writer uses them at his own risk; they may not be accepted, and the writer may become, to the extent that he uses them, unintelligible. Such words are *to enthuse* for *to make enthusiastic, perseverant* for *persevering, epoch-making* and *battle-famous.* Neologisms, like certain forms of slang, and like words used in a new meaning, may be the result of the laziness or carelessness of a writer who will not be at the trouble to find out the word which gives the exact expression to his thought; or they may be the result of a thorough and conscientious yet unsuccessful effort to find a word. It comes within the experience of all that words will not do just what we want them to do; neither recombinations nor figures of speech will avail, the words still remain an imperfect dress to the thought. It is then that the writer takes his liberties. The following passage from Professor Raleigh's book on *Style* is at once an admirable statement of this difficulty and a wonderful illustration of the effects which may be obtained by

suggesting that which cannot itself be fully analysed:

"Fixity in the midst of change, fluctuation at the heart of sameness, such is the estate of language. According as they endeavour to reduce letters to some large haven and abiding place of civility, or prefer to throw in their lot with the centrifugal tendency and ride on the flying crest of change, are writers dubbed Classic or Romantic. The Romantics are individualist, anarchic; the strains of their passionate incantation raise no cities to confront the wilderness in guarded symmetry, but rather bring the stars shooting from their spheres, and draw wild things captive to a voice. To them Society and Law seem dull phantoms, by the light cast from a flaming soul. They dwell apart and torture their lives in the effort to attain to self-expression. All means and modes offered them by language they seize on greedily, and shape them to this one end; they ransack the vocabulary of new sciences, and appropriate or invent strange jargons. They furbish up old words or weld together new indifferently, that they may possess the machinery of their speech and not be possessed by it. They are at odds with the idiom of their country in that it serves the common need, and hunt it through all its metamorphoses to subject it to their private will. Heretics by profession, they are everywhere opposed to the party of the Classics who move by slower ways to ends less personal, but in nowise easier of attainment."

In using archaisms one limits, or chooses —whichever way one looks at the matter— one's audience. An archaism is a word which has either gone out of use, or a word the original sense of which has gone out of use, though the word itself remains in the language with a changed meaning. *Leech* for *doctor* has practically disappeared from the language; *inform*, though it is still in everyday use, has lost—or is losing—some of its earlier meaning.

The use of archaic words either makes prose unintelligible or else it limits the circle of readers to those who have some knowledge of etymology or semantics. The use of those words which are archaic in the sense that they have disappeared from the language entirely is to be discouraged on the general ground that they have in all probability no advantage over the words which have replaced them. In such cases there is always the modern word, which is certainly the more familiar to the reader, and is probably clearer in meaning. But these archaic words are often used in poetry, and sometimes in prose, to give an old-time effect: historical novels abound in them. In the same way foreign words are sometimes used to give local colour. But in both cases excessive use of this means is apt to give the impression of affectation.

Those words, on the other hand, which are only archaic in sense, and not in form, may often be used with great effect. They have their roots struck deep in the past and at the same time they have a collateral hold on the present. They have, in the course of centuries, gathered accretions of meaning which make them unusually mellow and rich in content. In the hands of those who know how to make use of them they may be turned to account where other words would fail, for it may well happen that the blending of the old and the new meaning may yield precisely the result which the writer seeks—a result not otherwise obtainable except by a lengthy paraphrase or by the use of some figure of speech.

The departures from the normal usage which have already been discussed are all departures from the standard usage. The only standard which can possibly be accepted by the moderns is, of course, the usage of their own day. We cannot admit a word or a phrase or a construction simply because it was used by Shakespeare or Milton or Scott. If we did we should not know where to stop; we should be obliged to admit the constructions of Chaucer, since he too is a classic, or even of *Beowulf*. By the standard of modern usage is generally meant the usage of reputable writers of the present day; not the standard of any particular writer, but the standard of the generality of writers. Within the limits of this standard, words should be used correctly, with precision, and appropriately. They are used correctly when they express the thought which the writer wishes to express, and when the word is used in its normal, accepted sense. *Irony* is not the same thing as *sarcasm*, and *comprehensive* is not the same thing as *comprehensible*, so the writer who uses one when he means the other is using words incorrectly. He both leads the reader on a false scent and also fails to give proper expression to his thought. Precision in the use of words consists in giving the exact, and not the approximate meaning. If we wish to say that Shakespeare was a great dramatist, we are not precise if we say that he was a great man, or even that he was a great poet. Precision thus consists in choosing the word which exactly conveys the meaning. Very often it is achieved simply by substituting a specific for a general term, or by substituting a general for a specific term. Appropriateness in the use of words consists in the use of words which best suit the occasion. This quality of words has already been discussed, but it may well be further

illustrated here by the following sentence of Mr. Micawber, in which the words used are obviously not suited to the tone of ordinary conversation:

"My dear Copperfield, this is indeed a meeting which is calculated to impress the mind with a sense of the unstability and uncertainty of all human—in short, it is a most extraordinary meeting."

Under the head of appropriateness should also be included the use of technical terms and provincialisms. Of these the former are clearly inappropriate anywhere except in writing of a technical character, unless they are duly explained when they are first introduced. Provincialisms, like colloquialisms, though not suited to writing of a general nature, may be quite appropriate in special settings, more particularly in dialogue.

X. Figures of Speech

Figures of speech, and especially metaphors, have always been, and still are, the great fertilisers of language. They afford a means of expression where all other means have failed, especially when the imagination is most busy. All thinking consists of comparisons, whether of similarity or of dissimilarity, and therefore all language, as being the expression of thought, must also consist of comparisons, expressed or implied. Hence when new words are wanted for new things or for new thoughts, they are formed on the basis of a comparison with existing things or with old thoughts. The new word is either a compound of two existing words, or of one existing word and a suffix or prefix, and in either case there is an implied comparison between the new thing and the older ones. There are, it is true, other possibilities of word formation: an existing word may be given a new meaning, but in this case there is also a comparison, and the resemblance of the new to the old must be particularly close if an old word is to stand for them both. For example, the internal combustion engine was developed to a high state of efficiency and then used as a means of locomotion. The combination of the driving force or machine and the thing driven was called a *motor-car*, a word in which certain senses of the words *motor* and *car* are united, on the basis of a comparison, to stand for the new thing. In exactly the same way new meanings of existing words develop. As a result of very close resemblance, one word is used to express a new idea which closely resembles the old one. The innovation is only possible because of the closeness of the resemblance, for otherwise the word with the new meaning would not be understood. But the first use of a word with a new meaning of this kind is a metaphorical use, and it is thus that metaphor enriches language.

When we imply that two things different in kind resemble each other, we use a metaphor. *Life's journey* is a metaphor, because *life* and *journey* are different in kind, and are yet brought together by reason of certain resemblances. But the resemblances between things, experiences, and thoughts are innumerable, and hence the scope of metaphor is also unlimited. Every object, every thought, every incident in life, will be seen in as many different lights as there are individuals who see, think, or experience them. Every individual sees things from a slightly different angle of view, according to his experience of life, his education, and so on. Hence to each individual the relations between things, their resemblances, and their differences will be different. It is just this personal point of view which figures of speech can often express where other means fail. Words with their ordinary meanings may not quite meet the case, but used metaphorically, away from their exact sense, they may suggest the relation which is in the mind of the writer; they may suggest what is only faintly perceived; they "may satisfy the heart" though they do not convince the reason. The sentence, "The news was a dagger in his heart," will illustrate this point. There is no sense of the word *news* to be found in the dictionary which will coincide with any sense of the word *dagger*, but *news* in a context suggests all sorts of things. It was—what? Good? Bad? What was the effect of it? These and many other thoughts are awakened in the mind when we read the word *news*. To these questionings the word *dagger* comes as an answer. But what was the effect of the news? Being bad news it may have cut the heart, or it may have pierced the heart. But we read that it was a dagger to the heart. Whichever of the three expressions might have been used, it would still have been a metaphor, but there is a great difference in the meaning of the three. By using the word *dagger* the writer suggests more than if he had said *cutting*, for the word *dagger* brings with it a host of associations which the word *cutting* does not bring. Some of these associated meanings are appropriate to the occasion, some of them are not; but the context and the mind act as a filter, separate those elements of meaning which complete the impression from those which do not.

The difference between the metaphor and the simile is that in the former the com-

parison is implied, and in the latter it is expressed. The following examples show metaphor:

"Mont Blanc is the monarch of the mountains."

"There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune."

"He is a master of his craft."

"Coming events cast their shadows before."

Simile, on the other hand, consists in the direct comparison of one thing with another, the comparison usually being shown by some such word as *like* or *as*:

"Red as gold. Green as grass."

"Pity, like a new-born babe,
Striding the blast."

"Where delicious Paradise,
Now nearer, crowns with her enclosure green,
As with a rural mound, the champion head
Of a steep wilderness."

Care should be taken not to mix metaphors. A mixed metaphor is one in which more than one source of comparison is used. Perhaps better than any further comment on their nature would be the quotation of a celebrated mixed metaphor:

"I smell a rat; I see it in the air; but I will nip it in the bud."

The use of metaphor, like the use of any other stylistic device, should not be overdone. Since it is used to bring out meanings which it is not easy to express otherwise, and which are more or less remote and unusual, it follows that expression by metaphor puts a greater strain on the mind of the reader than expression in direct language; and even if the metaphor is only used, as it often is, to illustrate or amplify a thought already stated, it still tends to be wearying if used to excess.

When a comparison is prolonged and drawn out into detail, the figure is known as allegory.

The commonest figures of speech in addition to metaphor and simile are the following:

Synecdoche.—In this figure the species is put for the genus, or *vice versa*, the concrete for the abstract, the part for the whole, or *vice versa*. Also the material is put for the thing which is made of it, or an individual name is put for a whole class:

"To earn one's bread." "The vessel has arrived." "All the world knows him."

"A healthy lad, and carried in his cheek
Two steady roses that were five years old."

"All the wit and learning of the land were assembled there."

"A bolt from the blue." "A fleet of a hundred sail." "All hands on deck." "A girl of twenty summers."

"The lavish moisture of the melting year."

"Wine from the wood." "To wash linen."

"A Daniel come to judgment."

Metonymy.—In this figure a thing is named by one of its accompaniments. The container is used for the contained, the effect for the cause, or *vice versa*, the instrument for the agent, the sign for the thing symbolised, the name of the maker for his works, the name of a feeling or passion for its object:

"He keeps a good cellar." "They have the power of the purse."

"He desperate takes the death,
With sudden plunge."

"The pen is mightier than the sword." "He has a fluent tongue."

"The prisoner addressed the bench." "The chair ruled the amendment out of order."

"Bring your Shakespeares with you." "Have you got a Bradshaw or a Baedeker?"

"He is the wonder of the age."

Transferred Epithet.—In this figure some epithet properly belonging to one word is used of another:

"He passed a sleepless night."

"A lackey presented an obsequious cup of coffee."

"It was a weary journey."

Contrast.—The value of this figure is that it introduces a statement in the nature of a surprise. It is also helpful in elucidating a point by showing the obverse side of it. The commonest figure of contrast is antithesis, which consists in contrasting one word or thought with another:

"He followed the letter, but not the spirit of the law."

"All the weapons of carnal and spiritual warfare were employed."

"I am your master, not your slave."

Epigram.—The epigram is an apparent contradiction in terms, with a real foundation of meaning below. It is usually short and pointed:

"The child is father to the man."

"The king is dead, long live the king!"

"In the midst of life we are in death."

Innuendo is a figure of speech in which the

real meaning is insinuated or suggested only:

"He did not consult physicians, for he hoped to die without them" (Bain).

Irony.—By this figure the writer says the opposite of what he means, though it is clear from the context that he does not wish his words to be taken literally:

"Here under leave of Brutus and the rest
(For Brutus is an honourable man;
So are they all, all honourable men);
Come I to speak in Cæsar's funeral.
But Brutus says he was ambitious;
And Brutus is an honourable man."

Interrogation is a figure of speech used to quicken the attention by seeming to ask for an answer, though none is needed:

"Am I my brother's keeper?"

"Hast thou a charm to stay the morning star
In his steep course?"

"Am I not free to do as I choose?"

Apostrophe, Vision.—Apostrophe consists in direct address to the person or thing occupying the mind of the writer. Vision consists in the representation of the absent as present:

"Come, you spirits
That tend on mortal thoughts, unsex me here."

"Even now, methinks, as pondering here I stand,
I see the rural virtues leave the land."

Personification is closely allied to apostrophe. It consists in attributing life to inanimate objects:

"Hence, loathed Melancholy,
Of Cerberus and blackest Midnight born."

"Hence, vain deluding joys,
The brood of Folly without father bred!"

Hyperbole is an exaggerated statement of the truth, made with a view to strengthening the effect:

"Waves mountains high."
"I am tired to death."
"All the perfumes of Arabia will not sweeten this little hand."

Climax is the arrangement of a series of thoughts in such a way that there is a rise in intensity or significance:

"Some books are to be tasted, others swallowed, and some few to be chewed and digested."

The opposite of climax is *anti-climax* or *bathos*, which consists in the arrangement of a series of thoughts or words in a descending order of importance:

"He lost his wife, his child, his goods, and his dog at one fell swoop."

Litotes is a figure of speech in which a negative statement is made where a strong affirmative is intended:

"The man is no fool."
"A citizen of no mean city."

CHAPTER II

KINDS OF COMPOSITION

COMPOSITION *is the art of clothing thought in appropriate language.* As the reaches of thought are infinite, the varieties of composition are correspondingly infinite in number. There are, however, various recognised subdivisions of composition, into which the various species can be conveniently classified. These divisions are: Narrative, Descriptive, Expository, Persuasive, Historical, Rhetorical, and Poetic. But these compartments are not rigid and mutually exclusive. Thus narrative consists to a large extent of description, and history is inseparably bound up with narrative. Moreover, thought is not a wooden static thing. It is related to language as the soul is related to the body; developments of the one imply corresponding developments of the other. Thus in recent years the growth of science has produced a new literature—a literature that has necessitated a re-statement of many of the old-established doctrines regarding literary composition.

In a sense composition is limited by individual thought; one cannot write well unless one can think well. Moreover, composition as an art cannot be taught, although practice and care can produce something so near art that only critics of fine discrimination can detect its limitations. For the vast majority of mankind learning to write well is like learning arithmetic, and implies study and labour; it is better to work by rule of thumb until the rules have sunk out of sight as part of the unconscious mental equipment. It is for the benefit of

the aspirant that the rules are given in this article; the writer of genius alone can be safely trusted to express himself in his instinctive style.

We have already touched a vital spot in the subject. What is meant by literary style? To find a satisfactory definition has been a besetting difficulty in the individual critic, and the ground for contention among authorities. The divorce of form from substance has been the source of all the confusion. One might label the contending parties idealists or materialists, according as they claim sole victory for substance or for form. But language cannot be regarded apart from thought, because language is the manifestation of thought. The divorce of form and substance resulted in fallacies such as Swift's famous definition of style as "proper words in their proper places"—which could be successfully applied to a mere catalogue—or the more recent and futile five commandments, "Prefer the familiar word to the far-fetched, the concrete to the abstract, the single word to the circumlocution, the Saxon word to the Romance," which are only applicable to one particular species of composition—composition dealing with the elementary emotions.

A definition of style ought to be elastic enough to expand with the developments of thought that shape it. Let us lay down a provisional definition. *Style is the final expression of a thought.* This definition emphasizes the immutability of style, a quality of style which has been recognised by most critics; it also makes style and thought coextensive. Substitute equivalent words in a sentence and invert the order, and the style will be altered, the meaning changed. Consider these lines from Wordsworth's poem entitled *The Affliction of Margaret:*

> "Or hast been summoned to the deep,
> Thou, thou and all thy mates to keep
> An incommunicable sleep?"

Prefer some familiar word to *incommunicable,* prefer some simple Saxon word, and the beauty of the passage is marred—marred because *incommunicable,* by its very length, expresses the hopeless distance of the dead man's grave, and by its unusual active sense expresses the mystery of the severance; for *incommunicable* normally means "that cannot be communicated to others," but here it means "that cannot communicate with others."

Now consider the famous words, "Rachel weeping for her children, beeause they are not." This deals with one of the deepest and most elementary emotions—the love of a mother for her little children. The words are simple and direct, touching the heart-strings by their simplicity. The words are therefore Saxon, and suggest the extreme smallness of the victims. Now prefer a far-fetched word to the familiar, the Romance to the Saxon, and write, "Rachel weeping for her children, because they keep an incommunicable sleep," and the sense of the passage is lost.

In both quotations the primary thought is of a mother mourning for her child, but Wordsworth's mother mourns one who "was among the prime in worth." She thinks of him as in the pride of life, and the language describing his death is correspondingly dignified. But Rachel thinks of the tiny babes who nestled on her breast, and the language is correspondingly simple and direct, and is harmoniously wedded to the thought; it is, in short, the final expression of the writer's thought.

The most convenient method of considering prose composition is to classify it according to substance. Classification according to form (*e.g.* dialogue, letter) is not a convenient system. The recognised divisions of composition are Narrative, Descriptive, Expository, Persuasive and Rhetorical, Historical, Poetic. These we shall now examine.

1. Narrative

Narrative is the art of telling a story. It is concerned mainly with descriptions of successive scenes and descriptions of successive incidents. The narrative art is therefore inseparably bound up with the descriptive art. Although this is one of the most elementary species of composition, it is by no means a spontaneous growth, which requires no careful training, no studied cultivation. The first requisite of the writer of narrative is a sense of perspective. How much detail is really pertinent? Pertinent detail throws significant light on the character of the scenes or the character of the individuals. The implied selection is the greatest difficulty of all forms of composition.

When the writer has duly weighed the details, his next difficulty is to arrange them. The extent of the forest must not be obscured owing to the number of the trees, nor the number of the trees obscured owing to the extent of the forest. Details of description of scene and incident ought to have a symbolical value, and there ought to be a subtle interdependence among them. The narrator must be careful not to distract the reader's attention by shifting his scenes and changing his characters too often. Failure to realise this is Dickens's chief narrative blemish. He also fails to develop

his character: he only catches him in one expression. Events which happen around him do not influence him; there is no interdependence among them. One soon learns the springs of the character, and then one can easily arrange the gestures beforehand and predict the movements. Dickens, too, allowed himself to be carried away from his main theme by minor characters that interested him. The reader very frequently loses the leading thread of the story, and becomes bewildered in a maze of minor incident.

It is therefore extremely important that a story should have a motive or central idea. Where the motive is clear and distinct in the mind of the writer, there is little chance of his hiding his lamps under a bushel of superfluous material. In the majority of good modern novels the central idea is more clearly defined than in the older works. This is doubtlessly explained by the fact that according to the modern idea the psychological problem is foremost. George Eliot was the first writer of English fiction who had a clearly defined motive in each novel. Thus *Silas Marner* shows how the regeneration of a moribund soul is effected by the influence of an innocent child; *Romola* is a study of how an entire soul is corroded by a guilty conscience.

The importance of thoroughly grasping the central idea was fully realised by Aristotle, and is carefully emphasized in his *Poetics*. Aristotle says: "A plot is one, not, as some think, if it be concerned with one person; for many, nay numberless things may happen to one person, in some of which there is no unity; and so likewise there may be many actions of one person which do not make up one action. . . . The plot must be the representation of one complete action, and the parts of the action be so arranged that if any be transposed or withdrawn the whole will be confounded and disturbed; for what proves nothing by its insertion or omission is no part of the whole."

This unity of incident, essential to good narrative, is frequently analysed. The analytic method of narrative belongs to a much more advanced stage of literature than the simple method. In the tragedies of Shakespeare, except perhaps Hamlet, there is almost a perfect balance between action and analysis of action. Browning's dramatic works show analytic methods carried to excess. Action is paralysed by introspection.

Having thus grasped the general principles of narration, we proceed to examine the best practical methods whereby the unskilled narrator may become proficient in the art. The first essential is a sufficient supply of raw material on which to work, and this is only collected by constantly keeping our five senses on the alert. A writer who possesses an extraordinarily retentive memory does not require to store outside himself what his senses garner, but even writers of the first order have not been superior to that very useful habit of note-taking. A note-book should be the constant companion of the literary aspirant; it should be in his pocket in the daytime, and under his pillow at night. Thus, and thus only, impressions can be registered at white heat.

Books are not only found in the running streams: they are to be found lurking in the dullest and most unromantic places; therefore no writer should be above asking the very commonest things of experience to tell their story. All things have their voices. A cast-off shoe is a sorry prosaic thing, one might rashly say, but who can exhaust the suggestions that even an old shoe can arouse? A doctor lifts the neglected article, and he examines whether or not the original shape conformed to the human anatomy; a slight excrescence in the leather speaks to him of corns and bunions. A geologist turns over the find and intently scans the sole; he is interested to see over what species of clay the unknown owner has travelled. A moralist stoops over the forlorn, partnerless thing and weeps; or perhaps the heel is high and the toe pointed—facts that would stir in his soul a fierce tirade against the vanity and artificiality of human life. Or a tramp might contemplate it as a possible substitute for his own worn-out footwear, or a cow might pause to shed tears over what, alas, is her poor brother! Thus the things of the world have a voice for each individual, but for the writer whose power rests in the extent of his sympathies they have a thousand voices, for to him life is worthy of study in all its phases, and the experiences of others he can transfigure as his own.

When something "speaks" to a writer (by "speaks" is meant "appeals to him in an individualistic way"), he should take a note of it—not with exhaustive detail, but with sufficient to resuscitate the total impression when he desires to make use of it. A good practical way to test one's "seeing" powers is to go for a walk and note down all the telling impressions that occur. By repeating the experiment and comparing the number and quality of the impressions one tests one's progress. Thus a quantity of raw material is stored ready to group round a central idea or motive.

There is one important question that a

writer should invariably ask himself when he selects his motive, and that is whether the story is worth telling. When a motive is bad, the story is not only ineffective but ineffectual, and no amount of elaboration will avail to compensate for the rottenness that lurks at the core. Having satisfied his conscience that his idea has good potentialities, the writer may then proceed to shape it. Let him turn the subject over and over in his mind; let him think, think, think, and gradually the chaos of incoherent details will develop into a cosmos.

In the early stages a process of blocking is invaluable. Just as an artist forms a rough outline of his picture, without regard to colour and detail, so the first narrative draughts should be executed without regard to style and minor incident. The subsequent versions, however, must be elaborated much more slowly and much more carefully.

There are two types of narrative—the simple and the complex. A simple narrative moves along one line, and the incidents normally follow a natural chronological order; a complex narrative moves simultaneously along various lines which only converge at the climax, and the straightforward order of time is not preserved. The beginner will find it expedient to take a simple narrative as his model. Of a simple narrative there is perhaps no better example than Ouida's *Two Little Wooden Shoes*. The story moves as naturally as some slow-flowing stream of the Low Countries, that rises in a quiet hillside nook, and is borne irrevocably, inevitably down to the infinite sea. It is a beautiful little idyll, and will repay the reader's minute study. Of the complex type Thackeray is a master. Follow the various threads in *Esmond* or *Vanity Fair*, and note how subtle is the weaving.

The standpoint varies with different authors; it may be either personal or impersonal. In either case sympathy is the testing quality. The writer must "become" his characters as absolutely as the actor "becomes" the character he impersonates. If he fail to do this, his creations will inevitably chill the reader with their unreality.

The regulation of narrative speed demands skill in the writer. Quick movement is appropriate in the narration of thrilling and exciting events, while slow movement is suitable for the account of placid and serene experience. How is narrative speed produced? Quick movement is effected by the use of short sentences and by the suppression of detail. Consider the following passages by Lord Macaulay describing the relief of Londonderry (*History of England*):

"It was the twenty-eighth of July. The sun had just set; the evening sermon in the cathedral was over; and the heart-broken congregation had separated; when the sentinels in the tower saw the sails of three vessels coming up the Foyle. Soon there was a stir in the Irish camp. The besiegers were on the alert for miles along both shores. The ships were in extreme peril; for the river was low; and the only navigable channel ran very near to the left bank, where the headquarters of the enemy had been fixed, and where the batteries were most numerous. Leake performed his duty with a skill and spirit worthy of his noble profession, exposed his frigate to cover the merchantmen, and used his guns with great effect. At length the little squadron came to the place of peril. Then the *Mountjoy* took the lead and went right at the boom. The huge barricade cracked and gave way; but the shock was such that the *Mountjoy* rebounded and stuck in the mud. A yell of triumph rose from the banks; the Irish rushed to their boats and were preparing to board; but the *Dartmouth* poured on them a well-directed broadside, which threw them into disorder. Just then the *Phœnix* dashed at the breach which the *Mountjoy* had made, and was in a moment within the fence. Meantime the tide was rising fast. The *Mountjoy* began to move, and soon passed safe through the broken stakes and floating spars. But her brave master was no more. . . ."

Each sentence is short, crisp, and taut; the reader's breath is bated. There is absolutely no elaboration in the statement of the incidents.

The more striking an event, the less dependent is it on stylic trimming. When Cæsar decisively defeated Pharnaces, son of Mithridates, in the course of his victorious career through Pontus, he acquainted the Senate of his victory by the famous trilogy, "*Veni, vidi, vici*" ("I came, I saw, I conquered"). Brevity, too, is the secret of the naked grandeur of the Hebrew narrative of the creation: "And God said, Let there be light: and there was light."

Now consider how Swift, in *The Battle of the Books*, piles on a most trivial incident a Pelion and Ossa of detail, till the disturbance of a little dust seems to threaten the stability of the universe.

"Things were at this crisis, when a material accident fell out. For upon the highest corner of a large window, there dwelt a certain spider, swollen up in the first magnitude by the destruction of infinite numbers of flies, whose spoils lay scattered before the gates of his palace, like human

bones before the cave of some giant. The avenues to his castle were guarded with turn-pikes and palisades all after the modern way of fortification. After you had passed several courts, you came to the centre, wherein you might behold the constable himself in his lodgings, which had windows fronting to each avenue, and ports to sally out, upon all occasions of prey or defence. In this mansion he had for some time dwelt in peace and plenty without danger to his person, by swallows from above, or to his palace by brooms from below: when it was the pleasure of fortune to conduct thither a wandering bee, to whose curiosity a broken pane in the glass had discovered itself and in he went; where expiating a while, he at last happened to alight upon one of the outward walls of the spider's citadel; which yielding to the unequal weight sunk down to the very foundation. Thrice he endeavoured to force his passage, and thrice the centre shook. The spider within, feeling the terrible convulsion, supposed at first that nature was approaching in her final dissolution, or else that Beelzebub with all his legions was come to revenge the death of many thousands of his subjects, whom his enemy had slain and devoured. . . ."

The little narrative is laden with detail, and intentionally so. The writer does not desire to work up speed; his aim is not to thrill us, to make our blood run cold with the peril of the spider's situation. It is the minutiæ that the author wishes to emphasize, and the crisis is quite subsidiary. The metaphors and similes illustrating the predatory tactics of the spider are all drawn from high spheres; he is a star of the first magnitude, a giant before his cave, worthy foe of Beelzebub and all his legions.

Again, consider the following passage from Lamb's essay entitled *The Decay of Beggars in the Metropolis*:

"These dim eyes have in vain explored for some months past a well-known figure or part of the figure of a man, who used to glide his comely upper half over the pavements of London, wheeling along with most ingenious celerity upon a machine of wood; a spectacle to natives, to foreigners, and to children. He was of robust make, with a florid sailor-like complexion, and his head was bare to the storm and sunshine. He was a natural curiosity, a speculation to the scientific, a prodigy to the simple. The infant would stare at the mighty man brought down to his own level. The common cripple would despise his own pusillanimity, viewing the hale stoutness and hearty heart of this half-limbed giant. Few but must have noticed him; for the accident which brought him low, took place during the riots of 1780, and he has been a groundling so long. He seemed earthborn, an Antæus, and to suck in fresh vigour from the soil which he neighboured. He was a grand fragment, as good as an Elgin marble. The nature which should have recruited his reft legs and thighs was not lost, but only retired into his upper parts, and he was half a Hercules. I heard a tremendous voice thundering and growling as before an earthquake, and casting down my eyes, it was this mandrake reviling a steed that had stared at his portentous appearance. He seemed to want but his just stature to have rent the offending quadruped to shivers. He was as the man-part of a Centaur from which the horse-half had been cloven in some dire Laphithan controversy. He moved on, as if he could have made shift with yet half of the body-portion which was left him. The *os sublime* was not wanting; and he threw out yet a jolly countenance upon the heavens. Forty and two years had he driven this out-of-door trade, and now that his hair is grizzled in the service, but his good spirits no way injured, because he is not content to exchange his free air and exercise for the restraints of a poor-house, he is expiating his contumacy in one of those houses (ironically christened) of correction."

Here again the narrative speed is purposely retarded by repetition and accumulation of illustration. Here again the descriptive vocabulary is borrowed from higher spheres. The unfortunate is a giant, an Antæus, an Elgin marble, a Hercules, a Centaur; his voice is as an earthquake, it is the "mouthpiece sublime."

The creation of a distinct and harmonious atmosphere is a major problem in the art of narration. The environment of a character should represent, as it were, his visible psychic aura. Let us examine the description of the fairy's funeral in the *Recreations* of Christopher North (John Wilson), noticing the exquisite selection and superfine setting.

"There it was on a little river island, that once, whether sleeping or waking we know not, we saw celebrated a Fairy's funeral. First we heard small pipes playing, as if no bigger than hollow rushes that whisper in the night winds; and more piteous than aught that trills from earthly instrument was the scarce audible dirge! It seemed to float over the stream, every foam-bell emitting a plaintive note till the airy anthem came floating over our couch, and then alighted without footsteps among the heather. The pattering of little feet was

then heard, as if living creatures were arranging themselves in order, and then there was nothing but a more ordered hymn. The harmony was like the melting of musical dew-drops and sang, without words, of sorrow and death. We opened our eyes, or rather sight came to them when closed and dream was vision! Hundreds of creatures, no taller than the crest of the lapwing, and all hanging down their veiled heads, stood in a circle on the green plot among the rocks; and in the midst was a bier framed as it seemed of flowers unknown in the Highland hills; and on the bier a Fairy lying with uncovered face, pale as the lily and motionless as the snows. The dirge grew fainter and fainter and then died quite away, when two of the creatures came from the circle and took their station, one at the head and the other at the foot of the bier. They sang alternate measures not louder than the twittering of the awakened wood-lark before it goes up the dewy air, but dolorous and full of the desolation of death. The flower-bier stirred, for the spot on which it lay sank slowly down and in a few moments the green sward was smooth as ever—the very dews glittering above the buried fairy. A cloud passed over the moon, and, with a choral lament, the funeral troops sailed duskily away, heard afar off, so still was the midnight solitude of the glen. Then the disenthralled Orchy began to rejoice as before thro' all her streams and falls; and at the sudden leaping of the waters and out-bursting of the moon, we awoke."

Atmosphere, then, is produced by harmonious selection of environment. In the above passage the selection is such as to refine, by the minuteness of the fairy's horizon, our grosser sensory perceptiveness to superhuman delicacy. Contrast this atmosphere with the atmosphere that grips, and in the creation of which Emily Brontë, Edgar Allen Poe, and Conan Doyle are acknowledged masters. There is something more than mere nonsense in the old nursery rhyme:

"There was a crooked man,
And he went a crooked mile,
And found a crooked sixpence
Beside a crooked style,
And he bought a crooked house,
Beside a crooked way,
And lived a crooked life
Until his dying day."

This is merely an illustration of the subtle interaction of character and environment!

In order to sustain the reader's interest in narration the devices of the stylist should be assiduously used, provided they are in harmony with the subject. Periodic sentences should be relieved by loose; short sentences should be inserted between long ones. Narrative gives ample scope for figures of speech. The following are the most suitable figures: simile, metaphor, metonomy, synecdoche, personification, vision, interrogation, exclamation, and apostrophe.

2. Descriptive Composition

Descriptive Composition is the art of portraying recognisable features or characteristic expressions of character, scene, and incident. Description, therefore, embraces an account of form, colour, state, and attendant circumstances. As in the case of the narrative writer, the prime virtue of the descriptive writer is a good sense of perspective. Only salient and characteristic details ought to be selected. Carlyle praises the Norse description of how Thor "grasps his hammer till the knuckles grow white." Now the virtue of this passage lies in the selection of the attendant circumstance. The white knuckles suggest strength, anger, determination. The use of salient detail is effectively chosen, whereas an exhaustive description of the character lines of the hand would not be nearly so telling. As an example of a description where the prominent points are admirably selected, and where a few skilful lines present a series of complete pictures to the imagination, the following verses from the Book of Job are inimitable (Job xxxix. 19–25):

"Hast thou given the horse strength? hast thou clothed his neck with thunder? Canst thou make him afraid as a grasshopper? The glory of his nostrils is terrible. He paweth in the valley and rejoiceth in his strength: he goeth on to meet the armed men. He mocketh at fear, and is not affrighted; neither turneth he back from the sword. The quiver rattleth against him, the glittering spear and the shield. He swalloweth the ground with fierceness and rage: neither believeth he that it is the sound of the trumpet. He saith among the trumpets, Ha, ha; and he smelleth the battle afar off, the thunder of the captains and the shouting."

Note the "smiting words" of the description. The essential line is boldly indicated, and the picture automatically completes itself. Ability to select the vital and significant points is a sign of genius. The commonest object has a deep significance, but the significance is discerned only by the seeing eye and realised only by the understanding heart. When one has selected the important details, one has yet to arrange

them artistically. The long description that involves a large catalogue of details is the most difficult to handle correctly. On the whole, the safest method is to pass from general effects to details and from details back again to general effects. If this order is preserved, the details are, as it were, bound together in the mind of the reader by the final general description; whereas, if the description ends with a series of details, the total effect in the mind of the recipient is shifting and incomplete. The following passage from Shelley (Letter to T. L. Peacock, February 25, 1819) admirably illustrates the method:

"At length we saw the sublime and massy colonnades, skirting the horizon of the wilderness. We entered by the ancient gate, which is now no more than a chasm in the rock-like wall. Deeply sunk in the ground beside it, were the ruins of a sepulchre, which the ancients were in the custom of building beside the public way. The first temple, which is the smallest, consists of an outer range of columns, quite perfect, and supporting a perfect architrave and two shattered frontispieces. The proportions are extremely massy, and the architecture entirely unornamented and simple. These columns do not seem more than forty feet high, but the perfect proportions diminish the apprehension of their magnitude; it seems as if inequality and irregularity of form were requisite to force on us the relative idea of greatness. The scene from between the columns of the temple, consists on one side of the sea, in which the gentle hill on which it is built slopes, and on the other, of the grand amphitheatre of the loftiest Apennines, dark purple mountains crowned with snow and intersected these by long bars of hard and leaden coloured cloud. The effect of the jagged outline of mountains through groups of enormous columns on one side, and on the other the level horizon of the sea, is inexpressibly grand."

The writer passes from the picture of the ruins in the wilderness to a description of architectural details, and closes the passage with a comprehensive view of the scene. Consider, again, the picture of the faun of Praxiteles in Hawthorne's transformation, chap. i.:

"The Faun is the marble image of a young man leaning his right arm on the trunk or stump of a tree: one hand hangs carelessly by his side; in the other he holds the fragment of a pipe. His only garment—a lion's skin, with the claws upon his shoulder—falls half-way down his back, leaving the limbs and entire front of the figure nude. The form, thus displayed, is marvellously graceful, but has a fuller and more rounded outline, more flesh, and less of heroic muscle than the old sculptors were wont to assign to their types of masculine beauty. The character of the face corresponds with the figure; it is more agreeable in outline and feature, but rounded and somewhat voluptuously developed, especially about the throat and chin; the nose is almost straight, but very slightly curved inward, thereby acquiring an indescribable charm of geniality and humour. The mouth, with its full yet delicate lips, seems so nearly to smile outright that it calls forth a responsive smile. The whole statue, unlike anything else that ever was wrought in that severe material of marble, conveys the idea of an amiable and sensual creature, easy, mirthful, apt for jollity, yet not incapable of being touched by pathos. It is impossible to gaze long at this stone image without conceiving a kindly sentiment towards it, as if its substance were warm to the touch, and imbued with actual life. It comes very close to some of our pleasantest sympathies."

The writer passes from a description of the attitude of the statue to details of its structure, and ends with a description of the total effect of the figure.

A descriptive writer should be careful in the selection of adjectives. Colourless adjectives and fixed epithets should be avoided. The metaphor and simile are the most useful figures of speech in descriptive writing. Aristotle in the *Poetics* says that it is a sign of genius to see resemblances. There is nothing that fixes an object so steadfastly in the memory as a good simile or a good metaphor. Who can forget Hooker's description of the rose as being "full of dew as a lamb's fleece"? Young Gourlay in George Douglas's *The House with the Green Shutters*, so rich in vivid and telling descriptions, makes an interesting comment on the words, "The thumb-mark of his maker was wet in the clay of him." The youth says:

"Metaphor comes from the power of seeing things in the inside of your head, seeing them so vivid that you see the likeness between them. When he (a friend) said, 'The thumb-mark of his maker was wet in the clay of him,' he *saw* the print of a thumb in wet clay and he *saw* the Almighty making a man out of mud. . . . So he flashed the two ideas together and the metaphor sprang."

In descriptions atmosphere can be made into a very striking binding force; it lends

unity to the heterogeneous mass of detail. A bough has no vital connection with a pond, but when the bough is bare and the pond is frozen they are bound together by the sway of winter. There is no immediate connection between a bell, a herd, and a ploughman, but there is a circumstantial connection at the hour when:

" The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,"

for it is then that the world is left to darkness and the poet's dreams.

A good practical rule in descriptive writing is to write not with the eye on the object, but to reproduce the mental vision that flashes on the inward eye after long and careful study of the reality. The scene is visited, and few striking incidents are noted; the mind is then allowed to assimilate thoroughly the material, before a reproduction of the ideal mental picture is attempted. Wordsworth's theory that emotion should not be imparted directly to the pen, but should only be communicated when recollected in tranquillity, is equally applicable in scenic descriptions. The subtle alchemy of the soul changes to gold the baser materials entrusted to it. Of course, if one is describing on realistic lines a mob-meeting or something of an ephemeral nature, one should flash it off the pen straightway; there would be no occasion for an apotheosis. Idealisation varies directly with the degree of the subject's absorption in the soul, while realism varies inversely with the same.

There is a conspicuous difference between the scientific and non-scientific description. A scientific description seeks to generalise, to bring the particulars under one class; the non-scientific description seeks to individualise, to emphasize the points that distinguish any particular from every other particular. Take up a text-book on anatomy, and the woman there depicted is the average healthy woman, but the literary description of a woman, on the contrary, is based on the famous paradox that there is not one average woman in a hundred. The key to success in descriptive writing of a non-scientific type is the faculty of seeing the individualistic qualities that mark off one thing from another. Under the heading Narrative we quoted a few paragraphs from Charles Lamb, in which an unfortunate mendicant was described. A scientific description of man *quâ* man would be occupied in showing the greatest common measure among men in general; it would treat as accidental any dissimilar points in their respective anatomy. Lamb, we notice, has quite the opposite aim; he is not occupied with the common properties of the human species, but with the definite personality of a unique type of man in unique circumstances. Does he succeed? Are we sure that he has brought home to us the qualities that mark off this beggar from all other beggars, maimed or otherwise? Inasmuch as he has, his description is good. Take another example. By the anatomist the thumb *quâ* thumb is studied. The muscles *abductor pollicis, flexor brevis pollicis,* and *opponens pollicis* are common to all, and so with the other anatomical parts. The Scotland Yard official, however, has a very different interest in the thumb. He knows that the impression of the thumb of each individual is absolutely unique. The thumb-mark, therefore, is a means of identification. The individualistic interest is the literary interest, but the class interest is the scientific interest. The view-point of Scotland Yard is more literary in character than the view-point of the laboratory or dissecting-room.

There is another strong resemblance between the literary and detective method. The selective instinct of a Sherlock Holmes is governed by the principle of induction; he chooses details which grouped together form successive steps leading to an important logical conclusion. This is the method of a good literary description, only the reasoning is not explicit. To take a concrete example. My subject is a *nouveau-riche,* and I wish to describe his dining-room. The details I select in describing the furniture should be such as cannot fail to impress the reader with the owner's vulgar taste. Decorated ceiling in lavish French style—clouds, recumbent goddesses and cornucopias, cornice gilt; walls red, embellished with gold *fleur-de-lis;* dado cream panelled; pictures chiefly conspicuous for their massive gilt frames—one even more obtrusive than its neighbours represents the owner; gilt figures support the candelabra; chairs high-art pattern, seated in red morocco and having armorial bearings on the backs; ormolu clock with chimes, &c. Each fact is a symbol, and from the group of symbols we draw an inevitable deduction: we are dealing with pronounced vulgarity and worldliness.

Now let us examine the picture of simplicity and innocence with which Ouida's *Two Little Wooden Shoes* commences:

" Bébée sprang out of bed at daybreak. She was sixteen.

" It seemed a very wonderful thing to be as much as that—sixteen—a woman quite.

" A cock was crowing under her lattice—he said how old you are!—how old you are! every time that he sounded his clarion.

" She opened the lattice and wished him good-day with a laugh. It was so pleasant to be woke by him and to think that no one in all the world could ever call her a child any more.

" There was a kid bleating in the shed. There was a thrush singing in the dusk of the sycamore leaves. There was a calf lowing to its mother away beyond the fence. There were dreamy muffled bells ringing in the distance from many steeples and belfries where the city was; they all said one thing:

" ' How good it is to be as old as that—how good, how very good! '

" Bébée was very pretty.

" No one in all Brabant ever denied that. To look at her it seemed as if she had so lived amongst the flowers that she had grown like them, and only looked a bigger blossom—that was all.

" She wore two little wooden shoes and a little cotton cap, and a grey kirtle—linen in summer, serge in winter; but the little feet in the shoes were like rose-leaves and the cap was as white as a lily, and the grey kirtle was like the bark of the bough that the apple-blossom parts when it peeps out to blush in the sun.

" The flowers had been the only godmothers that she ever had, and fairy godmothers too. The marigolds and the sunflowers had given her their rich ripe gold to tint her hair; the lupins had lent their azure for her eyes; the moss-rose buds had made her pretty mouth; the arum-lilies had uncurled their softness for her skin; and the lime-blossoms had given her their frank, fresh, innocent fragrance. The winds had blown, and the rains had rained, and the sun had shone on her, indeed, but they had only warmed the whiteness of her limbs, and had given to her body and her soul a hardy breeze-blown freshness like that of a field cowslip."

It is obvious to the reader that every detail in the description is a symbol; we have a complete harmony without one discordant note. It would be well if the descriptive writer would pause to consider the meaning suggested by each descriptive symbol he employs. It would be well if he would ask himself at the addition of each fresh detail, " This detail alone would have told me—what? " If there is no answer to this question which is in harmony with the answers suggested by other descriptive details in the picture, the detail ought to be rejected. It is better to err by saying too little than too much. Here, as in other departments of prose writing, a wide knowledge of poetry is of much avail, for in poetry the symbolic value of descriptions is self-apparent.

Lastly, let us examine how Mrs. Gaskell describes society at Cranford (*Cranford*, chap. i.):

" In the first place, Cranford is in the possession of the Amazons; all the holders of houses above a certain rent are women. If a married couple come to settle in the town, somehow the gentleman disappears; he is either fairly frightened to death by being the only man in the Cranford evening parties, or he is accounted for by being with his regiment, his ship, or closely engaged in business all the week in the great neighbouring commercial town of Drumble, distant only twenty miles on a railroad. In short, whatever does become of the gentlemen, they are not at Cranford. What could they do if they were there? The surgeon has his round of thirty miles and sleeps at Cranford; but every man cannot be a surgeon. For keeping the trim gardens full of choice flowers without a weed to speck them; for frightening away little boys who look wistfully at the said flowers through the railings; for rushing at the geese who occasionally venture into the gardens if the gates are left open; for deciding all questions of literature and politics without troubling themselves with unnecessary reasons or arguments; for obtaining clear and correct knowledge of everybody's affairs in the parish; for keeping their neat maidservants in admirable order; for kindness (somewhat dictatorial) to the poor, and real tender good offices to each other whenever they are in distress,—the ladies of Cranford are quite sufficient."

It requires no great strain of our powers of inductive reasoning to see that we are in an atmosphere of old-fashioned spinsterial gentility. This is no irrelevant and exhaustive catalogue of observations, but a methodically selected group of facts deserving attention. Sometimes the inductive process is so obvious that the catalogue is reduced to a minimum. " What type of man is he? " one asks, and receives the answer, " Oh, he is the kind of man that unties the knots of every parcel string." The " therefore " is immediately evident.

3. Exposition

The Expository Art is the art of explaining a subject. The chief aim of the expositor should be clearness and a good scientific method. Such devices of style as make for clearness should be adopted. The paragraph

structure should be carefully arranged. It is expedient that in exposition the opening sentence should indicate the drift of the whole paragraph. Rambling sentences ought to be avoided, and the periodic sentence ought on the whole to be preferred. The form of the sentence should be crystallised; this adds to the definiteness of the treatise. The vocabulary is a very important part in exposition. Each scientific subject has its own particular vocabulary, and the expositor of that subject must be a master of its vocabulary. A Socratic vigilance in regard to definitions is an important asset to the expositor, and current concepts ought to be carefully examined before they are accepted. Classification, illustration, analysis, induction, and deduction are all important elements in exposition, and a knowledge of logic is invaluable. Only such rhetorical and figurative devices as make for clearness should be employed. Poetic figures of speech, and what is called "full-blooded" style, are out of place in an expository treatise. The popular nature of Camille Flammarion's interesting little book, called *Astronomy for Amateurs*, can hardly excuse the frequent and violent transitions from highly poetical language to the matter-of-fact style of the scientific expositor. Thus the writer at one time adopts the following style (*Welby's* translation):

"O night, mysterious, sublime, and infinite, withdrawing from our eyes the veil spread above us by the light of day, giving back transparency to the heavens, showing us the prodigious reality, the shining casket of celestial diamonds, the innumerable stars that are set in the immeasurable distances of space!"

At another time, however, he writes in the following style:

"In volume the moon is fifty times less than the earth. Its mass or weight is only one-eighth that of the terrestrial globe. Its density is 0.615 relatively to that of the earth, *i.e.* a little more than three times that of water. Weight at its surface is very little—0.174."

The transition is too violent. There is no uniformity of style. The language at times becomes the jewellery of thought and not its body.

In exposition the following figures of speech may be used, but sparingly and with discretion: balance, antithesis, climax, repetition, parallelism, obverse iteration, metaphor, and simile.

The method of exposition may be tabulated thus:

(1) By stating what a thing is—*i.e.* Definition.
(2) By stating what a thing is not—*i.e.* Reversion.
(3) By stating what a thing is like—*i.e.* Comparison.
(4) By stating what a thing is not like—*i.e.* Contrast.
(5) By selecting one of a number of things—*i.e.* Example.
(6) By stating the same thing in a number of ways—*i.e.* Restatement.

These methods might be simply illustrated by some such bare skeleton of exposition as the following:

(1) Woman is a born idealiser.
(2) Woman is not an unbiased critic of life.
(3) Woman is alike a roseate refractor.
(4) Woman is not like a true mirror.
(5) Ariadne thought to discover perfect bliss, but found Naxos.
(6) Reasoning is alien to the woman's mind. The feminine character is notoriously illogical. Woman is ever prone to worship. How easy a prey is woman to the betrayer! Religion is necessary to the soul of woman. Did woman ever dispassionately face the facts of life? Woman is not broken-in by, but broken by, the grim realities.

Exposition is the most rigid and restricted form of prose literature. Here poverty of thought cannot be hidden by a veneer of fine phraseology and literary grace. The writer must make himself sure that his proposition is true; he must free himself of prejudice and caprice. Having made sure of his proposition the expositor proceeds to examine the opponent's case. Why was the proposition denied? What grounds are there for its rejection? Then follows the burden of proofs. Extraneous matter is thus instantly liable to detection owing to this very definite character of the expository art. Weakness of argument cannot be glossed over by fine writing. Some expositors are so keenly aware of the fact that they err on the other side, and produce in the name of scientific literature non-literary and formless word sequence. They thus defeat their own purpose, for the thought thus conveyed is inevitably confused and shifting in character. While the reader stops to wrestle with a refractory sentence the train of thought is disturbed and the sequence broken. In exposition this is fatal; the friction should be reduced to a minimum.

Samples of expository treatises are not of much use to the would-be expositor, because to see the exposition clearly one must see

it whole. A study of a complete work is necessary. The appended quotation from Raleigh, however, commends itself to the student by its grave dignity of language. The proof rests mainly on analogy:

"God, whom the wisest men acknowledge to be a power ineffable, and virtue infinite; a light by abundant clarity invisible; an understanding which itself can only comprehend; an essence eternal and spiritual, of absolute pureness and simplicity; was and is pleased to make himself known by the work of the world; in the wonderful magnitude whereof (all which he embraceth, filleth and sustaineth) we behold the image of that glory which cannot be measured, and withal, that one, and yet universal nature which cannot be defined. In the glorious light of heaven we perceive a shadow of his divine countenance; in his merciful provision for all that live, his manifold goodness; and lastly, in creating and making existent the world universal, by the absolute art of his own word, his power, and almightiness; which power, light, virtue, wisdom, and goodness being all but attributes of one simple essence, and one God, we in all admire, and in part discern *per speculum creaturarum*—that is, in the disposition, order, and variety of celestial and terrestrial bodies: terrestrial in their strange and manifold diversities; celestial in their beauty and magnitude; which, in their continual and contrary motions, are neither repugnant, intermixed, nor confounded. By these potent effects we approach to the knowledge of the omnipotent Cause, and by these motions, their mighty Mover."

4. Persuasive Composition

Persuasion is the art of influencing the minds of the recipients in favour of certain ideas. Persuasion, therefore, is a function of *rhetoric* proper, or is rhetoric proper, for Isocrates defined rhetoric as the art of persuasion. Persuasion (or rhetoric) depends on an exact knowledge of the persons addressed. The art of persuasion is not as scientific as the art of exposition, in that its influence depends on rousing the emotions, rather than on directing the intellect. Hence the adjective rhetorical is applied to a type of literature in which substance and theory are subservient to form and effect, and in which ingenuity is more important than principle. Hence, too, rhetoric often carries with it a sophistical implication. Aristotle tried to redeem the character of the art, and denied that its chief aim was to excite "prejudice, pity, anger, and such emotions." He maintained that the aim of rhetoric was the victory of truth over falsehood, and thus he laid more stress on the understanding of logic in rhetoric than on the rousing of the emotions. But rhetoric is essentially a popular art, and with "the many" emotion has more influence than argument. The successful rhetorician, therefore, is he who is able to gauge correctly the critical acumen of the audience. In oratory the personal traits revealed by the speaker are most influential, because an impression of reliability influences the hearer in favour of the ideas expounded. Milton's *Areopagitica* is a piece of magnificent oratory, but it was quite ineffectual, because it did not address itself in language corresponding to the intellectual attainments of the recipients. The orator must endeavour to make the object of his oratory as desirable as possible, and hence he also will endeavour to make the opposite course of action as undesirable as possible. This gives scope to the subtlety of the orator in insidiously detracting from the character and policy of the opponents. It is most expedient, when there is opposition to defeat, to commence a speech by sweeping away the grounds of opposition and anticipating and answering possible objections. Oratory more than any other type of literary composition admits the intrusion of irrelevant matter, but the intrusions should not be glaring. The attention of the audience must be kept taut. The anecdote and reminiscence have great influence on a popular audience, and the fact that they are padding material usually escapes notice. A full-blooded style is desirable. The speech should burst into colour and avoid all appearance of frigidity. In spoken oratory repetition is allowed, as it helps to impress an argument on the mind of the hearer, whereas a reader by re-reading can attain the same object. Repetition of phrase, too, has a pleasant effect on the ear, and acts like the refrain in poetry. In point of technique devices of style that enhance the liveliness of a speech should be adopted. Periodic sentences should be relieved by loose; the long sentence and the short should alternate. Prose figures of speech, and even the more poetical, can be freely used—*i.e.* antithesis, epigram, metonymy, synecdoche, innuendo, irony, interrogation, exclamation, personification, apostrophe, vision, climax, hyperbole, repetition, litotes, euphemism.

The speech, as we have shown, should normally begin with a statement of the object or policy desired. Then comes the attack on the opposition. This is followed by the full statement of the policy, which

should occupy the main body of the speech. The speech should end with a summary of the principal arguments. The peroration should be most carefully worded, and preferably should take the form of a climax. The ancients divided oratory according to time—*i.e.* past time, judicial; present time, deliberative; future time, exhortative. The three main divisions of modern oratory can be classified under these heads—*i.e.* past time, oratory of the law courts; present time, oratory of the pulpit; future time, political oratory—because they refer respectively to actions that have been, are, and will be. The oratory of the law courts and the pulpit tend to be conservative in vocabulary and style; the oratory of the political platform is more fluid. The greater proportion of oratory is ephemeral in character.

Macaulay's style is notoriously rhetorical. He realised the efficacy (with the people) of argument from analogy, and such arguments are his chief weapons in persuasion; concrete examples, too, he used, to bring his arguments home. The following passage on primogeniture admirably illustrates his persuasive methods:

"It is evident that this theory, though intended to strengthen the foundations of Government, altogether unsettles them. Did the divine and immutable law of primogeniture admit females or exclude them? On either supposition, half the sovereigns of Europe must be usurpers, reigning in defiance of the commands of heaven, and might be justly dispossessed by the rightful heirs. These absurd doctrines received no countenance from the Old Testament; for in the Old Testament we read that the chosen people were blamed and punished for desiring a king, and that they were afterwards commanded to withdraw their allegiance from him. Their whole history, far from favouring the notion that primogeniture is of divine institution, would rather seem to indicate that younger brothers are under the special protection of heaven. Isaac was not the eldest son of Abraham, nor Jacob of Isaac, nor Judah of Jacob, nor David of Jesse, nor Solomon of David. Indeed the order of seniority among children is seldom strictly regarded in countries where polygamy is practised."

We note the use of precedent and illustration, and the characteristic way in which he uses the weapons of the opponents for their own defeat.

There are few speeches in the language that can be compared with Lincoln's address, which we will quote in full, as it amply repays minute and diligent study:

Lincoln's Second Inaugural Address (March 4, 1865)

"Fellow-countrymen,—At this second appearance to take the oath of the presidential office, there is less occasion for an extended address than there was at the first. Then a statement, somewhat in detail, of a course to be pursued, seemed fitting and proper. Now, at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which still absorbs the attention and engrosses the energies of the nation, little that is new could be presented. The progress of our arms, upon which all else chiefly depends, is as well known to the public as to myself; and it is, I trust, reasonably satisfactory and encouraging to all. With high hope for the future, no prediction in regard to it is ventured.

"On the occasion corresponding to this four years ago, all thoughts were anxiously directed to an impending civil war. All dreaded it—all sought to avert it. While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it without war—seeking to dissolve the union, and divide effects by negotiation. Both parties deprecated war; but one of them would make war rather than let the nation survive; and the other would accept war rather than let it perish. And the war came.

"One-eighth of the whole population were coloured slaves, not distributed generally over the Union, but localised in the Southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was, somehow, the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union, even by war; while the Government claimed no right to do more than to restrict the territorial enlargement of it.

"Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause of the conflict might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph and a result less fundamental and astonishing. Both read the same Bible, and pray to the same God; and each invokes His aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces; but

let us judge not, that we be not judged. The prayers of both could not be answered—that of neither has been answered fully.

"The Almighty has His own purposes. 'Woe unto the world because of offences! for it must needs be that offences come; but woe to that man by whom the offence cometh.' If we shall suppose that American Slavery is one of these offences which, in the providence of God, must needs come, but which having continued through His appointed time, He now wills to remove, and that He gives to both North and South this terrible war, as the woe due to those by whom the offences came, shall we discern therein any departure from those divine attributes, which the believers in a living God always ascribe to Him? Fondly do we hope—fervently do we pray—that this nightly scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn by the lash shall be paid with another drawn with the sword, as was said three thousand years ago, so still it must be said, 'The judgments of the Lord are true and righteous altogether.'

"With malice toward none; with charity for all; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in; to bind up the nation's wounds; to care for him who shall have borne the battle, for his widow, and for his orphan—to do all which may achieve and cherish a just and lasting peace among ourselves, and with all nations."

The audience is impressed with the sense of high ethical fervour and true elevation of spirit. The balance of the sentence structure seems to emphasize the fact that the thought has been carefully weighed and examined. The style of the speaker is very subdued in the first part of the speech, it burns to a glow in the middle, and towards the end the red is shot by the clear white flame of religion. It is a wonderful speech.

Bright, too, had the power of impressing his audience with his spiritual elevation and ethical sincerity. He spiritualised every topic he discussed. But these effects were not the offspring of chance, but the offspring of careful study and indefatigable practice. Bright knew that for the attainment of a good prose style there is no better training than a knowledge of poetry. His perorations, in particular, were meticulously shaped; witness the following words from his Glasgow speech, delivered shortly before his great address on Reform in St. James's Hall:

"If a class has failed, let us try the nation. That is our faith, that is our purpose, that is our cry; let us try the nation. This it is which has called together this countless number of people who demand a change, and as I think of it, and of these gatherings sublime in their vastness and in their resolution, I think I see, as it were above the hill-tops of time, the glimmerings of the dawn of a better and a nobler day for the country and for the people that I love so well."

No one was ever eloquent by trying to be eloquent; true eloquence is the flower of belief in a cause—the passion-flower of belief in a cause one might say. No one was ever eloquent by striking dramatic attitudes and adopting a rhetorical turn of expression. By such speech the audience is left cold. Sincerity is requisite. Sincerity alone can waken those elementary emotions that are most potent and effectual in the congregated mass. Men taken singly are led by reason, but men in the crowd are swayed by the emotions. There is only one true form of eloquence—all else is rhetorical counterfeit—and that is the eloquence that springs straight from the heart of a man.

5. History

Historical composition was formerly defined as that species of literature which is concerned with the lives of nations, but recently the discoveries of science have compelled us to revise this definition. Science has taught us that all things come under the law of evolution, and therefore have their history. History, therefore, deals with successive stages of a process of evolution. The business of the historian is to trace out the developments and attempt to account for them. As history up till recent years has limited itself to the human sphere, it will be convenient in this account to concern ourselves with the lives and developments of nations. The life of a nation tends to fall into epochs. The historian should find the germs in one epoch that produce a new growth in the next, and trace the development through the transition period. It is not surprising to us to find that this method was actually adopted by Herodotus, if we remember that he was really a premature scientist. If the historian is dealing with ancient history, the lack of certain evidence makes his task very precarious. If the source of evidence is from the legends of a primitive people among whom imagination ran riot, the information must not be treated with the same respect as evidence coming from a people

in an advanced state of culture, among whom truth is more wonderful than fiction. The art of sifting out truth from legend demands great insight, patience, and skill on the part of the historian. The muse of History has found, however, a new handmaiden to help her in her dealings with the so-called prehistoric ages: the evidence of archæology is certain. Archæology has rewritten the first few chapters in the history of Greece and the history of Egypt. The writer of comprehensive history deals with a very complex subject. A comprehensive history should include a survey of politics, literature, art, commerce, and the contemporary history of other peoples in touch with the people whose history is being written. The historian thus stands in the position of a marionette-player, who holds in his hand at once numerous strings of equal importance. The history of a country like Greece involves difficulties of another kind. Here you have a subtle interaction of states developing on entirely different lines, and to preserve correct synchronology is extremely difficult. The modern tendency, however, is towards specialisation in periods and departments.

Roughly there are three types of history: (1) the Narrative type, which merely relates events; (2) the Scenic type, which attempts to reproduce a picture of the past; (3) the Philosophic type, which not only narrates events, but examines their cause and effect and draws deductions therefrom. The first type is the simplest, and is usually the most unprejudiced and impartial. The writer has no theories to propound, and therefore is not tempted to twist facts to suit his doctrines. History, however, of this type is usually cold and uninteresting, and fails to impress the reader. The second type of history has been overdone in recent years, owing to the influence of the historical romance. This type of history has had good effects in that it has breathed the spirit of life over the dead bones of the past, but its influence has been vicious in that it has encouraged the intrusion into history of a mass of superfluous and uninfluential details. The reader of the modern historical romance is well acquainted with this vice. The writer delights his reader by giving a lifelike picture, or, in other words, shamelessly strips the great personages of history of all their dignity. Queens are presented to the reader's view as they might possibly have appeared in the eyes of a bad-tempered lady's maid; kings are pictured as they conceivably might have seemed to the mind of the unheroic valet. The "intimate" enthusiasts have pulled the character of the once honoured Queen Elizabeth to pieces; they have made the life of Mary Queen of Scots the fit subject of a "penny dreadful," and the career of Napoleon the ideal plot of the "blood-and-thunder" drama. The third type of history is instructive and ethical. It shows us how subtle is the weaving of the threads of the social fabric, and that what appeared to be meaningless entanglements was really the intricate twisting of the design. History is perhaps the most difficult species of literary composition, because its ramifications are almost interminable. The modern tendency is towards specialisation.

6. Verse

Poetic Composition is based on rhythm and metre. Rhythm is the musical flow of language. Metre is a system of rhythms in a determined order. Rhythm is a quality found in a large proportion of prose, but it is absolutely necessary in all poetry. A detailed examination of the various metres used in poetic composition comes properly under the head of prosody. Here the artistic effects produced by these various metres will be considered. A complete list of English feet consists of:

1. Feet of three times: iamb, ⏑ ,; trochee, , ⏑; tribrach, ⏑ ⏑ ⏑.
2. Feet of four times: dactyl, , ⏑ ⏑; anapæst, ⏑ ⏑ ,; spondee, , ,; proceleusmaticus, ⏑ ⏑ ⏑ ⏑.
3. Feet of five times, cretic, , ⏑ ,: first pæon, ⏑ ⏑ ⏑; fourth pæon, ⏑ ⏑ ⏑ ,; bacchius, ⏑ , ,; antibacchius, , , ⏑.
4. Feet of six times: ionicus a majore, , , ⏑ ⏑; ionicus a minore, ⏑ ⏑ , ,; choriambus, , ⏑ ⏑ ,.

The list is longer than that usually given in books on English prosody, but the more complex feet are necessary for the scansion of poetry written according to emotional law. The accented part of the foot, according to Greek notation, is the thesis, and the unaccented part is the arsis. The Latin grammarians reversed this order, thinking that the words referred to the raising and lowering of the voice, and there is still confusion on the subject. Feet, therefore, are divided according to accent into feet of ascending and feet of descending rhythm—*i.e.* ascending if the accent falls on the second part of the foot, and descending if the accent falls on the first part of the foot. The effect produced on the ear by ascending feet is different from the effect produced by descending feet. The former are heavier and more stately; the latter are lighter and more sprightly. Contrast the effect of the iamb

(ascending) with the effect of the trochee (descending) in the following lines:

" Accomp | lish thou | my man | hood and | thy self."

TENNYSON, *The Princess.*

and—

" Jolly | mortals, | fill your | glasses; | noble | deeds are | done by | wine."

Again, contrast the effect of an anapæst (ascending) with a dactyl (descending). For example:

" For the ang | el of Death | spread his wings | on the blast,|
And breathed | in the face | of the foe | as he pass'd,|
And the eyes | of the sleep | ers waxed dead | ly and chill,|
And their hearts | but once heaved | and for ev | er grew still."

BYRON.

and—

" Merrily, | merrily | shall I live | now,
Under the | blossom that | hangs on the | bough."

SHAKESPEARE.

The foot which occurs most frequently in ordinary English speech is the iamb, and therefore iambic verse is the most suitable metre for the representation of real life. The more complex metres are artificial, and their repeated occurrence produces an artificial effect. A short poem, for example, in which the anapæstic metre is dominant, might be eminently suitable for the expression of an intricate and elaborate thought, but a long poem in anapæsts would soon produce tediousness by its very artificiality.

The Greek drama admirably reflects the faultless taste of the Greeks in regard to the choice of metre. The main body of the drama, which represents the real plot and action of the drama, is in iambic verse, but the shorter choruses, which formed a philosophic and analytic review of the drama, were written in the more elaborate and artificial feet. The trochaic foot comes next to the iamb in order of simplicity, and if trochaic verse is scanned anacrustically—*i.e.* cutting off the first syllable—its kinship with the iambic metre is at once evident. For example:

" O | my A|my tend|er hear|ted, O | my A|my, mine | no more."

The normal scansion is:

" O my | Amy | tender | hearted, | O my | Amy,| mine no | more."

Feet containing more than one short (*e.g.* anapæst, dactyl, tribrach) express speed and excitement, and are not only used as the basic foot in certain elaborate metres, but to relieve the monotony of iambic verse and lend colour to the thought. Shakespeare was a consummate artist in the manipulation of iambic verse, and varies the metre skilfully to produce definite metrical effects. Consider the following passages from *King Lear*. The first passage is from Goneril's speech in Act i.:

" *Goneril.* Sir, | I love | you more | than words | can wield | the mat | ter;
Dearer | than eye | sight, space, | and lib | erty;
Beyond | what can | be val | ued, rich | or rare;
No less | than life | with grace, | health, beau | ty, hon | our;
As much | as child | e'er lov'd, | or fa | ther found;
A love | that makes | breath poor, | and speech | unab|le;
Beyond | all man|ner of | so much | I love | you."

Note the stilted end-stops of the lines, meant to represent the insincerity of the speaker, and note the hypermetric " Sir " at the beginning of the first line, and the hypermetric syllables at the end of the first, fourth, sixth, and seventh lines, all meant to illustrate the piled-up flattery of the speaker. The speeches of Cordelia throughout the play are almost normal, and thus reveal her calm and even disposition. The speeches of King Lear, on the contrary, are perhaps the most irregular lines in Shakespeare. The fact that he hardly speaks one normal pentameter line illustrates the excitability, passion, and agony of the old man. The following passage is

from Act iii. sc. 2, when the old man's troubles are at their height:

" *Lear.* Blow, winds, | and crack | your cheeks! |
rage! | blow!
You cat|aracts | and hur|rican | oes spout
Till you | have drench'd | our steep | les, drown'd |
the cocks!
You sul|phurous | and thought-|exe|cuting fires,
Vaunt-cour|iers of | oak-clea|ving thun|derbolts
Singe my | white head! | And thou, | all-sha|
king thun | der,
Strike flat | the thick | rotun|dity o' | the
world!"

Note the spondee at the beginning of the first line, and the two long syllables at the end of the line, each taking the time of a whole foot, as the passion of the old man rends the fabric of the verse. There are also anapæsts in the fourth and fifth lines, a hypermetric syllable in the sixth line, and a spondee and a tribrach in the seventh. But mark how towards the end of the drama, as the passion dies in the heart of the old king, and sweetness is regenerated in his soul, the metre grows more regular.

" *Lear.* No, no, | no, no! | Come let's | away | to
pris|on;
We two | alone | will sing | like birds | i' the
cage:
When thou | dost ask | me bless | ing I'll | kneel
down,
And ask | of thee | forgive | ness. So | we'll live,
And pray, | and sing, | and tell | old tales, | and
laugh
At gil | ded but | terflies, | and hear | poor rogues
Talk of | court news; | and we'll | talk with |
them too,
And take | upon's | the mys | tery | of things,
As if | we were | God's spies."

Most wonderful of all are the regular iambics of the old man's dying speech, broken by the one complete line of trochees, which represent the gasps of his struggling breath, as his garments tighten round his swelling throat:

" *Lear.* And my | poor fool | is hang'd! No, | no, |
no life!
Why should | a dog, | a horse, | a rat, | have life,
And thou | no breath | at all? | Thou'lt come |
no more,
Never, | never, | never, | never, | never!—
Pray you | undo | this but | ton: thank | you,
sir—
Do you | see this? | Look on | her,—look,— |
her lips,
Look there, | look there!"

Shakespeare thus frequently breaks the monotony of iambic verse by substitution, but he never forgot the rule that substitution must not be carried to such extremes that the basic foot is swamped. The same rule holds good in stanzaic verse. Substitution is allowed of feet, even though they do not preserve mathematical equality of syllabic values (*e.g.* an anapæst whose syllabic value is four may take the place of an iamb whose syllabic value is three), but the basic foot should be dominant, and should be retained for the most part in the last place in the line, which is usually the key foot. Browning allowed himself considerable freedom in the manipulation of metre, but consideration of a few verses will show how careful he is not to swamp entirely the basic foot. The first quotation is from *Dramatis Personæ* (James Lee's wife speaks at the window):

" Ah, Love, | but a day
And the world | has changed!
The sun's | away,
And the bird | estranged;
The wind | has dropped,
And the sky's | deranged:
Summer | has stopped."

The basic foot is the iamb; it is dominant, and is preserved in the final foot of each line

with the exception of the first. Again, consider the following stanza from *Along the Beach* (Browning, *Dramatis Personæ*, "James Lee's Wife," iv.):

> Ĭ took | yŏu—how | could Ĭ oth | ĕrwise?
> Fŏr ă world | tŏ me | ănd more;
> Fŏr all, | lŏve great | ĕns ănd glo | rĭfies
> Tĭll God's | ă-glow, | tŏ the lov | ĭng eyes,
> Ĭn what | wăs mĕre earth | bĕfore."

The iambic foot is dominant; there are frequent anapæsts, but the key-foot is iambic. Most of the poems in the *Dramatis Personæ* represent passionate moods of the speaker, and substitution very nearly outsteps the limit; but *Rabbi Ben Ezra* is the calm, mature thought of an old man, and the iambs flow evenly on:

> "Grŏw old | ălong | wĭth me!
> Thĕ best | ĭs yet | tŏ be,
> Thĕ last | ŏf life, | fŏr which | thĕ first | wăs made:
> Ŏur times | arĕ in | hĭs hand
> Whŏ saith | 'Ă whole | Ĭ planned,
> Yŏuth shows | bŭt half; | trŭst God: | sĕe all | nŏr be ă | fraid.'"

The poem contains 192 lines, and in the entire poem anapæsts take the place of iambs only three times. From these examples we see that iambic is the least artificial of metres, but to give it colour substitutions of the more complex feet are permitted, provided that they do not outweigh the basic foot. Another common factor in stanzaic poetry is rhyme. Rhyme was first employed by the Latin hymn-writers, when the old quantitative prosody was falling into decay. Poetry, as we shall see later, differs from prose in form by the observable recurrence of cadence on the ear. Thus, when the old quantitative rhythms lost their power, the device of rhyme was employed to mark the metrical cadence. Rhyme is the repetition of the same sound at the ends of two or more lines succeeding one another at such a distance as will not be too great for the trained ear to notice. A perfect rhyme occurs when the vowel sounds and the following consonantal sounds are the same, and when the consonantal sounds preceding the vowel sounds differ—i.e. *rod* and *nod* are a perfect rhyme, as they satisfy the above rules; *synod* and *nod* are an imperfect rhyme, as the consonantal sounds preceding the vowel sounds are the same. The commonest rhymes are of one syllable. Double rhymes are called feminine. Treble rhymes also occur. Perfect rhymes of more than two syllables are difficult to compose. Imperfect compound rhymes are very often a comic element in humorous verse. Thus Hood, who was essentially a humorous writer, uses treble rhymes in *The Bridge of Sighs*, but the rhymes are very imperfect. In humorous verse the compound rhyme is often derived from more than one word. For example:

> "Haste to the minster who'd
> Cherish her spinsterhood."

Rhyme is much employed in lyric verse, but, owing to the fact that it tends to mark prominently the transition from line to line, it is not employed in the grandest metre—blank verse. The sonnet and Spenserean stanza are examples of intricate rhyming systems. Rhyme, like metres where the dominant foot has a syllabic value of more than three, is more appropriate for the expression of elaborate thought than for a representation of real life.

The poetry we have examined has all been governed by stanzaic law; we come now to another class of verse, which is governed by emotional law. Examples of such poetry are found in all Hebrew poetry, and the work of such modern poets as Walt Whitman and Henley. The thought shapes a form as it shapes itself, instead of shaping itself to suit a predetermined form. Such poetry tends to impress its cadence on the ear by recurring or parallel clauses, which have somewhat the same effect on the ear as a refrain. Such poetry can be scanned, but the divisions are more or less intricate and arbitrary. For example:

> Thĕy wandĕred | ĭn thĕ wil | dĕrness | ĭn ă des | ĕrt way
> "Thĕy found | nŏ ci | tŭ ŏf hab | ĭtatĭon, | hungry ănd | thirstŭ | thĕir soul | faintĕd | ĭn them.
> *Thĕn thĕy cried | ŭntŏ thĕ Lord | ĭn thĕir troub | lĕ, ănd he | dĕliv | ĕred them | out ŏf | their dĭs | tresses.*
> *Ŏh, thăt men | wŏuld praise | thĕ Lord | fŏr hĭs good | nĕss | and fŏr hĭs | wondĕrful | works tŏ thĕ | childrĕn ŏf | men.*

They rebelled | against | the words | of God, | therefore he brought | them down | in lab | our.

They fell down. | and there | was no help.

Then they cried | unto the Lord | in their troub | le, and he | deliv | ered them | out of | their dis | tresses.

Oh, that men | would praise | the Lord | for his good | ness, | and for his | wonderful | works to | the | children of | men."

The scansion adopted above does not pretend to be final, but it represents the cadence that a good reader of the passage would produce. The parallelism of phraseology and the repetition of lines impress the ear like a refrain. The following passage from Job xxviii. admirably illustrates the features of Hebrew poetry:

"But oh, | where shall | wisdom be | found, | and where | is the place | of un | derstan | ding?

It is not | in the land | of the liv | ing | or the realm | of the dead.

The depths | cry, | It is not | in me, | and the sea | saith, | It is not | with me.

It can|not be purch|ased by gold | or precious stones.

Whence then | cometh | wisdom, | and where | is the place | of un | derstan | ding?

Destruc | tion and Death | say, | We have heard | the fame | thereof | with our ears.

But oh, | where is | wisdom, | and what | is the place | of un | derstan | ding?

It is known | to God | alone, | who was gui | ded by it | in his work | of crea | tion,

And who said | unto man,

Behold | the fear | of the Lord, | that is | wisdom, and to de | part from | evil is | under | standing."

Another characteristic of this class of poetry is the production of crescendo and diminuendo effects. In recent years there has been a revival of poetry thus governed by emotional law. The most ardent representative of the revival is Walt Whitman. Parallelism and repetition are a marked feature of his work. The following lines are typical:

"Out of the | cradle | endlessly | rocking,

Out of the | mocking bird's | throat the | musical | shuttle,

Out of the | ninth-month | midnight,

Over the | sterile | sands and the | fields be|yond where the | child | leaving his | bed | wandered a | lone, bare- | headed, bare- | foot."

Down from the | showered | halo,

Up from the | mystic | play of | shadows | twining and | twisting | as if | they were | alive.

I | chanter of | pains and | joys, u | niter of | here and here | after,

Taking all | hints to | use them, | but swiftly | leaping be | yond them

A rem | inis | cence sing."

Henley's verse is more metrical, as the following lines show:

"A late | lark twit | ters from | the qui | et skies,

And from | the west,

Where the | sun, his | day's work | ended,

Lingers | as in | content,

There falls | on the old | grey ci | ty

An in | fluence lum | inous and | serene,

A shin | ing peace."

Poetry of this description can be sublime, but in the hands of an inferior poet it is apt to fall below the level of poetry and degenerate into mere prose.

An important quality of poetry is poetic sound. Words vary in harmonic beauty, and various arrangements of words produce different harmonic effects. If one writes a

song to be sung, open vowels should be chosen, in order that the singer can produce a sufficient volume of sound. The Scots songs are the finest in the language, and this is explained by the fact that the vowels in the vernacular Scots are much fuller, opener, and broader than in King's English. Thus the Scots dialect is frequently called Doric, because its broad vowels produce much the same effect on the ear as the Dorian broad vowels in Greek. Note the fullness of sound produced by the following lines from Burns:

"O wert thou in the cauld blast
On yonder lea,
My plaidie to the angry airt,
I'd shelter thee."

or—

"Had we never loved sae kindly,
Had we never loved sae blindly,
Never met or never parted,
We had ne'er been broken-hearted."

or—

"Ye banks and braes o' bonnie Doon,
How can ye bloom sae fresh an' fair!
How can ye chant, ye little birds,
And I sae weary, fu' o' care."

or—

"O' a' the airts the wind can blaw."

Shelley's songs will not sing; the vowels are narrow, almost shrill. His notes, like the notes of the nightingale in Wordsworth, "pierce and pierce." Note the thin quality of the vowels in:

"I arise from dreams of thee
In the first sweet sleep of night."

or in—

"Odours when *sweet violets sicken*
Live within the *sense they quicken.*"

Shelley would require the throat of his own skylark to do justice to his songs. The melodies of Scotland teem with sound. Consider, again the "Old Hundred":

"All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with mirth, his praise forth tell,
Come ye before him and rejoice."

The "roll" is incomparable, unless we go to French literature and compare with it the almost sinister "rumble" of the *Marseillaise.*

A writer should weigh the vowel sound in a word before he uses it. He should be able to feel the richness of the vowel-music in a word like *lullaby,* the power of the sound in a word like *wild,* the depth of sound in a word like *psalm,* the rush of sound in a word like *whistle,* the ring of sound in a word like *jingle,* and the quaver of sound in a word like *wail.* Just as in music different orders of notes produce different melodies, so in composition different orders of words produce different harmonies. Consider the following lines from Shakespeare's *A Midsummer Night's Dream:*

"My gentle Puck, come hither.
Thou rememberest how once I sat upon a promontory,
And heard a mermaid on a dolphin's back,
Uttering such dulcet and harmonious tones,
That the rude sea grew civil to her song,
And several stars shot madly from their spheres
To hear the sea-maid's music."

Note the juxtaposition of like vowel sounds in *Puck, come,* and *heard, mermaid,* and in *uttering such dulcet.* The position of *harmonious* is perfect, and the amplitude of its vowels fully brought out. The alliterative onomatopœia of "the rude *sea* grew *civil* to her *song*" is very effective, and is followed by a similar alliterative scheme in "several stars shot madly from their spheres." *Madly* is most forcibly placed. The beauty of the last line is beyond analysis.

It requires the hand and soul of a master to know all the stops of the instrument. There is a wonderful verse in Fitzgerald's translation of *Omar Khâyyâm:*

"The ball no question makes of Ayes and Noes,
But right or left as strikes the player goes;
And he that tossed thee down into the field,
He knows about it all—*He knows—He knows!*"

The effect of the sound of "He knows," followed by a change in the melody and then caught up and repeated twice, has been likened to the trills of a bird's throat. Lovely in a different way is the harmony of Whitman's:

"Soothe! soothe! soothe!
Close on its wave soothes the wave behind,
And again another behind, embracing and lapping, every one close;
But my love soothes not me, not me.
Low hangs the moon, it rose late,
It is lagging—O I think it is heavy with love, with love.
O madly the sea pushes upon the land
With love, with love."

In this passage the song of the sea and the song of the bird and the song of the soul are one. The perfect choice of each word is apparent.

It has been said that words have souls, but they have more than souls: they have voice and colour and form. They change with the times, and, like men, are known by the company they keep. John Bright, in a speech on the Crimean War, said: "The angel of Death is abroad; you can almost hear the beating of his wings." A reporter

misquoted the sentence as, "The angel of Death is abroad, you can almost hear the flapping of his wings." Writers on style have frequently used this misquotation to illustrate the fact (really fiction) that the change of the word in nowise alters the meaning, though it spoils the style. If the critics had really known the souls of the words they were discussing they would not have repeated this fallacy so often. The meaning of the word *beating* is not the same as the meaning of the word *flapping*. *Beating* suggests a steady, persistent movement, *flapping* suggests an intermittent, spasmodic movement. We talk of beating time, but we speak of a flag flapping. Flapping might be used when speaking of the sails of a derelict windmill, or even of the wings of a wounded eagle (for the word conveys with it also a sense of breadth), but not of an angel who flies with set purpose to slay. The meaning, therefore, is not the same in both cases; in short, the style of the misquotation is not the final expression of the thought. Until a man knows and feels the body and soul of words, his efforts to bring poetry out of them are as hopeless as would be his efforts to play Beethoven on a typewriter. In prose words are not felt quite so intimately as they are in poetry; that they are quick in body and soul in poetry is one of its most endearing qualities.

We have said that rhythm is essential in verse, but it is also frequently found in prose. When rhythm is found in prose, there is usually a considerable amount of poetic colouring in the piece, and also much emotion. Raleigh's *Apostrophe to Death* (beginning, "O eloquent, just, and mighty Death") is a standard example of rhythmic prose. The piece is highly coloured and impassioned, and the balance of the clauses produces almost the effect of metre. The prose of De Quincey is often highly rhythmical, especially where his imagination is at a white heat. He was greatly influenced by the poetic books of the Old Testament. It was from the psalmists, who sang how a voice was on the mighty sea, and the God of glory thundered, that he learned to work up that wonderful crescendo which is such a potent factor in his style. Take, for example, the passage on the death of Joan of Arc, where we are almost deafened with the mingled blasts of the trumpets of angels, the clarions of mighty martyrs, and the thundering of innumerable armies. Or, again, perhaps the finest description of all, that passage where the fevered opium-dreamer hears the tread of infinite cavalcades, the music of dread preparation and suspense, and the agony of strife and everlasting farewells. Thackeray could write in this style, though it is not characteristic of him. Witness the transcendent simplicity and melodious flow of the language in the paragraph describing the last moments of Colonel Newcome. Just as there is a type of emotional poetry that tends to trespass into the land of prose, so this type of rhythmic prose tends to trespass into the lands of poetry. Rhythm in prose is frequently raised to metre. Sometimes metre in prose is accidental—*e.g.* the perfect hexameter in the New Testament:

"Hūsbānds, | lōve yōur | wīves, ānd | bē nōt |
bĭttĕr ă | gaīnst thēm."

Ruskin's deviations into metre, however, are so frequent that they cannot be called accidental. He has copious blank-verse lines, and very many of his sentences can be converted into verse stanzas with slight omissions. Consider, for example, the following passage: "And the [far-reaching] ridges [of pastoral mountains] succeeded each other, like the long and sighing swell, which moves over quiet waters from some far-off stormy sea." If we read this passage, omitting the words in square brackets, we find that the sentence falls into a verse-rhythm, as Professor Saintsbury has pointed out: *i.e.*

"And the ridges succeeded each other
Like the long and sighing swell
Which moves over quiet waters
From some far-off stormy sea."

But these intrusions of metre into the prose of Ruskin can hardly be called a blemish; in fact, some of the blank verse lines add a magnificent rondure to the sentence. Moreover, Ruskin inserts his metrical sections most carefully and artistically. He conceals them in long periods, and he never has a pronounced metre at an important stop. The Greeks and the Romans had systems of metrical feet which were effective in sound and legitimate in use at the end of a period. Such a system has never been introduced into English prose. The Greeks and the Romans, however, were careful to guard against the intrusion into prose of such immediately recognisable metres as the hexameter. Ruskin found many imitators, but the followers usually carried metrical prose to excess. Pater, however, had independent ideas on the subject. Pater does not give so many blank verse lines as Ruskin in his prose, but he frequently uses tetra-syllabic rhythms. These effects Pater produced systematically and consciously. He was the originator of the modern idea that prose has even higher

possibilities than poetry, because its rhythms are more subtle and require consummate art in their variation. Thus Thackeray, in the passage we have mentioned above, commences with a clearly-defined metre, but glides gently into a varied prose rhythm when the ear has once felt its soothing influence:

"At the us|ual eve|ning hour | the cha|pel bells | began | to toll, | and Thom|as New|come's hands | outside | the bed | feebly | beat a | time; || but | as the last | bell struck, | a pecul|iar sweet | smile shone | over his | face, | and he lift | ed up | his head | a lit|tle, and qui|ckly said, | 'Adsum,' | and fell | back. | It was the | word we | used at | school | when names | were called, | and lo, | he whose | heart was | that of a | little | child | had answ|ered to | his name, | and stood | in the pres | ence of | the mas | ter."

The rhythm glides from unapæsts easily into iambics, but never again quite loses the iambic lilt. In Ruskin's *Modern Painters* (vol. v, pt. ix. chap. ix.) the rhythmical variations are most artistically handled. The writer does not hesitate to use a strong hexameter:

"Only the | strength as of | rock and the | setting of | stones most | precious."

And the placing of the following lines is so subtle that their strongly-defined metre almost escapes us:

"Brightness | out of the | north, || and balm | from the south, || and the stars | of the eve|ning and mor|ning, || clear in the | limitless | light || of arched heav|en and circ|ling sea."

Pater is therefore correct in his view that rhythmical prose has great possibilities of development, but we can hardly concede to the opinion that its possibilities are higher than those of poetry, for poetry is a thing that consorts with the ideal, and prose "should be made of sterner stuff."

What is the difference between poetry and prose? At the beginning of our section on composition, we stated that the divorce of form from substance had vitiated most analyses of style, and the same error has rendered futile most treatises on the essential differences between poetry and prose. Thus on the one hand we have a number of critics who assert that the differences are all prosodical, and on the other hand we have a number of critics who state that the difference lies entirely in the substance. A complete answer must embrace both these standpoints.

Matthew Arnold, in his introduction to Ward's *Selections from the English Poets*, selects the quality of "high-seriousness" as being an indispensable factor in all poetry of the finest quality. This idea the critic borrowed from the *Poetics*, where Aristotle characterises poetry as possessing "*σπουδαιότης*." "High seriousness" is hardly an adequate translation of the Greek word. The English version conveys the idea of disposition, whereas the Greek original conveys the idea of conscience. High earnestness or high "soulfulness" would bring out the meaning better. What is this high seriousness or sincerity? Aristotle does not analyse it, and Matthew Arnold puts his finger on several passages of poetry and says, "That is high seriousness." Thus he selects the four lines from Burns:

"Had we never loved sae kindly,
Had we never loved sae blindly,
Never met or never parted,
We had ne'er been broken-hearted."

These specimens of poetry possessing the quality of high seriousness the critic uses as a touchstone on which to test poetry in general. Matthew Arnold was right in stating that this earnestness is a characteristic of the best poetry, but he was wrong in using his citations for testing purposes and not for illustration. It would be unwise to judge the beauty of a picture by hanging it between a Raphael and a Turner; it would be unwise to judge the beauty of a flower by laying it beside a rose and a violet. Masterpieces are independent. Matthew Arnold should rather have built up a theory on poetry from the great principles of art that find concrete expression in the poems he considered. High seriousness is *a* feature of the best poetry, but it is not the only feature, and therefore cannot be used as the distinguishing feature. Again, Professor J. A. Stewart, in his brilliant introduction to the *Myths of Plato*, hits upon the truth that the highest poetry all expresses "transcendental feeling"—*i.e.* the feeling infinite. This quality was also recognised by Aristotle; in his *Poetics* he says that poetry deals with the universal (*τοῦ καθόλου ἐστιν*). Professor

Stewart then proceeds to illustrate his statement by giving examples of poetry of the first order. That transcendentalism is a quality of the highest poetry is true, but, like "high seriousness," it is not the only quality. Let us now examine these two qualities, and see if they throw light on one another. What is transcendental feeling? Transcendental feeling is the feeling which is aroused when the soul sees things in their larger relations. To illustrate this let us consider two passages in Wordsworth. The first passage is a description of the character of Peter Bell, who had no poetry in his soul, and therefore was never touched by transcendental feeling:

> "A primrose by a river's brim
> A yellow primrose was to him,
> And it was *nothing more*."

The second passage is a description of Wordsworth's own view of nature, and therefore the poet's:

> "To me the meanest flower that blows can give
> Thoughts that do often lie too deep for tears."

The primrose to Peter Bell was a flower. He saw it was a yellow flower, but he saw it in none of its wider relations. It was no symbol of God's love, of His wonderful works to the children of men. But to Wordsworth the little flower was fraught with infinite suggestions; it wore a transcendental halo. And similarly Tennyson writes:

> "Flower in the crannied wall,
> I pluck you out of the crannies,
> I hold you here root and all in my hand,
> Little flower—but, if I could understand
> What you are, root and all and all in all,
> I should know what God and man is."
> *Flower in the Crannied Wall.*

With this idea of the poet's mode of looking at things in view, let us examine some different types of good poetry. The first selection is from Shelley's *Skylark*:

> "We look before and after,
> And pine for what is not;
> Our sincerest laughter
> With some pain is fraught;
> Our sweetest songs are those that tell of
> saddest thought."

What manner of transcendental feeling is evoked by the lines? The feeling is aroused that the things of human life are fleeting, and in them man can find no rest. Shelley expresses the same feeling again in the beautiful lines:

> "The desire of the moth for the star,
> Of the night for the morrow,
> The devotion to something afar
> From the sphere of our sorrow."

The feeling expressed is the exquisite pain the soul feels when it tries to transcend things earthly.

Our next passage is from Robert Louis Stevenson:

> "And methought that beauty and terror are
> only one, not two,
> And the world has room for love and death
> and thunder and dew,
> And all the sinews of hell slumber in summer
> air,
> And the face of God is a rock, but the face of
> the rock is fair."

The feeling here is evoked that there is some transcendent unity that binds together all the contradictions and conflicting principles of life.

Our last quotation is from Browning's *The Last Ride Together*, and is one of the most beautiful verses in any language:

> "Hush, have you seen some western cloud
> All billowy-bosomed over-bowed
> By many benedictions, sun's
> And moon's and evening star's at once?
> And so you, looking and loving best,
> Conscious grew, your passion drew
> Cloud, sun-set, moon-rise, star-shine too
> Down on you near and yet more near,
> Till flesh must fade, for Heaven was here.
> Thus lay she and lingered, joy and fear,
> Thus leant she an instant on my breast."

Just as the cloud in the western sky draws to itself the beauty of sunset, rising moon and star, till it is transfigured by their influence, so the woman, in the supreme hour of love, drew to herself all the beauty of the scene, till she seemed to transcend her mortal state and partake of the divine. This is the transcendental feeling of love.

What relation is there between the power of arousing transcendental feeling and the virtue of being highly serious? Is there a connection between these two qualities of poetry? The relation is this. The poet must be highly earnest in his quest to see the transcendental meaning of the things that surround him in the universe. Different ages and different peoples vary in interpretation of the relation of man to the powers that are manifest in the universe, and the poet's interpretation must conform to the spirit of his time and people. Hence the truth that great poets always express the spirit of their age. Thus Wordsworth's worship of external nature, Shelley's worship of perfection, and Keats's worship of beauty, are all true to the spirit of the nineteenth century. The key-thought of an age is expressed by the poet; it is only felt by the people. As Shelley writes in his *Essays and Letters from Abroad*: "Poets are the hierophants of an unapprehended inspira-

tion." The poet's sensibilities are finer and more delicate than those of the ordinary man, and it is he who breaks an outlet for the deep undercurrent of new thought, so that its torrents roll free, crashing down in their course the old institutions, and bearing onward the destinies of a whole people. The thought becomes all-powerful; it raises the material to the supernatural, and he that believes in it can move mountains. These mighty epoch-making inspirations only come at intervals, and with them the "poets of poets" are born. It was the supremacy of Athens that made Æschylus and Sophocles; it was the Holy Empire that made Dante; it was the Renaissance that made Shakespeare and the Revolution that made Wordsworth. With such great poets there is a perfect balance between matter and form, but with the minor poets there is no great shaping thought, and they become conscious stylists. This key-thought, as Shakespeare himself says, is "apprehended" rather than "comprehended"; it is expressed through the emotions. Emotion lends wings to the thought:

> "Till God's aglow, to the loving eyes,
> In what was mere earth before."

The thought without the emotion is powerless to work miracles, but the thought fired by the emotions can work miracles. The poet becomes possessed by the thought, and hence the ancient view of the bard as frenzied, and having occult relations with superior powers. Let us picture the poet in the early stages of his evolution. A savage tribe is oppressed by the neighbouring tribes. Hardships have thinned its numbers, but the survivors, by reason of their struggles, are matchless in vigour and might. The tribe is not conscious that, though they are a mere handful when compared with the hosts of their enemies, their quality has gained by their hardships, but there is a subconscious faith in their destiny which has enabled them to sustain their independence so long. Then the bard arises. Faith in the destiny of his tribe becomes the ruling passion of his life. His whole outlook on the world is coloured by it. Then he sings to the gathered tribe. He tells them that the gods have chosen them to punish the iniquity of the hostile tribe, that the omens have all foreshadowed victory, and that the dead have risen from their sleep to fight for their noble children and god-given territory. The listeners at first cry silence on the madman, but soon they too become fired, and the subconscious idea in their hearts awakens to full consciousness. Action follows impulse, and victory is won. The example we have chosen is simple, but it well illustrates what is the nature of this transcendentalism which is an essential feature of poetry. In every age certain facts in life and nature impress the people more strongly than other facts; the poet apprehends these facts, and transfigures them through the emotions till they become merged in the ideal. The poet is therefore a power. Victor Hugo bases his theory of poetry on his conception, or rather misconception, of this power of the poet. He makes poets the servants of Democracy and the one idea of poetry—Democracy. Victor Hugo was a poet, and he was fired by the spirit of the Revolution; he looked at all poetry in the light of the ideal that possessed him. A poet is the voice of his people, but it does not necessarily follow that he voices Democracy. Democracy is but one phasis of the transcendental idea that shapes poetry, religion, and art. Hugo, however, was right in maintaining that poetry was not an airy child of the imagination whose home was in the clouds. "Art for art's sake" had been too long on the lips of the critics, and it was time men began to realise that art was for life's sake. Aristotle said that tragedy was the highest form of poetry, and that the function of tragedy was to purge the emotions. Much controversy has arisen on the subject, but there can only be one conceivable interpretation of it. Poetry is not a vent for superfluous emotion, as most critics have interpreted Aristotle's words; it is a cleansing, purifying, and refining drug for the emotions. Poetry purges the emotions of their baser tendencies, and sets them in sympathy with its great ideal. That is what Shelley meant when he said that poets were the "unacknowledged legislators of the world." The words do not refer to such direct messages as *The Cry of the Children*, which Mrs. Browning directed against the evils of child labour, or *The Song of the Shirt*, which Hood directed against the evils of the sweating system, but rather to the idealising influence that the poet exerts over contemporary thought and tendencies. Legislation always lags behind the will of a people, and the poet's will is always before the will of a people.

"But," the critic may object, "this is a theory of determinism; this is making genius a mere product of environment. Great poets are independent of their day and generation. Like Milton, they can be great stars and dwell apart." To begin with the last statement, Milton was not like a star that dwelt apart. He was vitally in touch with the spirit of his age, and owed a great debt of gratitude to his predecessors. The inspiration that moves the poet is always

drawn from the spirit of the age, but the shaping of the dominant thought is entirely dependent on the emotive genius of the man. A great poet can never arise without the great occasion. When an ideal is becoming effete, poetry born within its pale of influence is degenerate also. Thus the ideal that possessed the Elizabethans was a thirst for knowledge. The young ideal produced Shakespeare with his world interests, and Marlowe with his "trilogy of lust's dominion." But the poetry of the earlier half of the seventeenth century shows Elizabethan curiosity and strangeness carried beyond sanity. The metaphysical school arose, with its art for curiosity's sake; genius is dead, and ingenuity has taken its place. The ideal of poetry has become the discovery of analogies and occult resemblances. Donne is the chief representative of this school. He had no sublime and transcendental idea, and he tried to circumvent the reader's lethargy by odd tricks of style—*e.g.* inverted order and dislocation of language. Oscar Wilde is a more recent example of a stranded genius. He had no message, and he became a stylist. He re-set the language of poetry, that Browning had thrown in the mire. Thus on the peaks we have the poets with their great ideas, and on the slopes the versifiers and stylists, who lack the thought that unconsciously shapes the style, and who, to make up for the deficiency, consciously force the thought from the style. It is this very subtle interdependence of poetry and the age that begets it which makes copying futile. Only such material can be borrowed as can be transmuted in accordance with the new spirit. Thus the work of the poet-asters who follow in the wake of a departed master is always ephemeral in character. The dead bones cannot live, because the spirit of life has not been breathed into them. Even great masters fail in this respect. Virgil is a notable example of a borrower who did not always transform his borrowings and make them his own. When Homer describes the slaughter of the battlefield, he revels in it. He wades through the bloodshed with the exultant glee of a savage. Virgil was formed of a different fabric; he was too sensitive of the *lacrymæ rerum* (the tears of things) to feel anything but pity in the slaughter. He copies Homer's descriptions of the fighting, but he takes no delight in the work, and his battlefields, not being redeemed by passion, are only revolting. When Virgil humanises his borrowings he is supreme.

We have now come to a crisis in the argument. The question is raised, if the poetry of the finest poets is so inseparably bound up with the age that gives it birth, wherein is its kinship with eternity, and how can a poem be immortal? There are two qualities of the best poetry that make for immortality. There is first of all the transcendental idea. This idea is an interpretation of the infinite, and is therefore partly true. The white light of the eternal is split by the prism of time into countless coloured rays. In the light of these rays the ages worship their God, and each age has a true vision of God, though the vision is only partly true. The other immortal attribute of poetry is the emotion that gives life to the thought. Thus in poetry, where the ideas expressed are so alien to us that they cannot move us, the emotion may redeem them and preserve their sublimity. Thus the exultation of Deborah over Jael's act of savagery is sublime (Judges v. 23–27):

"Curse ye Meroz, said the angel of the Lord,
Curse ye bitterly the inhabitants thereof;
Because they came not to the help of the Lord,
To the help of the Lord against the mighty.
Blessed above women, shall Jael the wife of
Heber the Kenite be,
He asked water, and she gave him milk—She
brought forth butter in a lordly dish.
She put her hand to the nail—and her right
hand to the workmen's hammer;
And with the hammer she smote Sisera, she smote
off his head,
When she had pierced and stricken through his
temples.
At her feet he bowed, he fell, he lay down:
at her feet he bowed, he fell:
Where he bowed, there he fell down dead.
. . . . . .
So let all thine enemies perish, O Lord;
But let them that love him be as the sun when
he goeth forth in his might."

Carlyle, speaking of Dante's *Divine Comedy* in *Heroes and Hero-Worship*, says: "Its depth and rapt passion and sincerity make it musical—go deep enough, there is music everywhere." It is the sincerity of the poet that kindles his work into music—a sincerity that recognises a harmony beneath all the apparent discords of life. The poet is therefore the "vates" or "seer"; he sees the essentials and idealises them through emotion. Thus emotion and insight are essential to the poet. These two qualities explain why it comes about that poetry is so largely composed of images. Aristotle says it is a sign of genius to be able to see resemblances, and by resemblances we suppose he meant essential resemblances, for there is a type of mind that searches for non-essential resemblances, otherwise called conceits. The true poet tries to bring out the best that is in things, and in order to do so he is wont to compare one object with another when the good qualities are common to both. The non-

essentials thus disappear, because they are not shared by both objects. When Burns says:

> My love is like a melody
> That's sweetly played in tune,"

the beauty and sweetness of the woman is so emphasized that the whole character seems to be explained in them. Or, again, take that most perfect metaphor in *Omar Khâyyâm*:

> "'Tis all a chequer-board of nights and days,
> Where Destiny with men for pieces plays;
> Hither and thither moves and mates and slays,
> And one by one back in the closet lays."

Could the fatalist's view of life be more forcibly expressed? The essentially poetic figures of speech—metaphor, simile, and personification—extend the sphere of man's sympathies, and bind together man and his environment with a kindlier tie.

We are now in a position to define poetry, having thus examined its form and substance. *Poetry is the rhythmical expression of sublime thought, through the emotions, arousing transcendental feeling and having beauty for its end.* Thus poetry is finer and more restricted than prose. Prose may have rhythm, but poetry must have rhythm; prose can express any kind of thought, but true poetry can only express sublime thought.

7. Analysis of Style

The interpretation of "excellent style" in literature is akin to its interpretation when applied to the exalted manners of the well-bred. It suggests "true aristocracy," for it is essentially high and elevated; it suggests "high caste," for it is noble and exclusive. All who have attained to, or who have endeavoured to attain to, an excellent style, have recognised that it inevitably holds aloof from the vulgar. Thus Lyly, the first advocate for purity and refinement, tried to raise prose to a higher and nobler level. Perhaps he was extravagant and excessive, perhaps he wrote in what one might call, "metaphysical prose," yet honour is due to him for his endeavour to cultivate the superior qualities of a good style, and to teach men to avoid expressions common and coarse. Swift, at a later period, cried out against the degradation and defilement of our English style—the absurd use of contractions, the unseemly introduction of a slang vocabulary, and the slovenly use of words. Chesterfield condemned the current mannerisms with the nicety and delicacy of a scholar and a gentleman. Still later, Hazlitt lamented the disregard of the English idiom; De Quincey urged discrimination and language undefiled. Style may make itself manifest in many forms, it may be ornate or simple, it may be grand or familiar, yet it has one property that makes it concordant in its discordancy, and that is its inevitable "high caste."

Of the ornate style, Raleigh and De Quincey are masters. This style, which often very nearly approaches pure poetry, is admirable for the expression of high imagination. Few writers could rival the workmanship of these authors. The onomatopœic touches, the nice choice of words, and all the other "luxuries of the ear" prove them masters of an excellent imaginative prose style.

Directly opposed to the ornate style is the simple style. To write well and simply, is not as simple as it looks. The simple style is, perhaps, the most difficult to master, but the effect when accomplished is beautiful exceedingly. This style requires a most careful choice of words. The tropes, artifices, and embroidery necessary in its excellence must appear to arise naturally, easily, and smoothly. The simple style is an admirable style for the expression of pathos, yet, being a true style, it never loses its self-constraint. Lamb illustrates the style in that lovely fragment of the pathos of his own life—*Dream Children*, with its dream voices dying on the ear: "We are not of Alice, nor of thee, nor are we children at all. The children of Alice call Bartrum father. We are nothing, less than nothing—dreams." How telling, how moving are the simple Anglo-Saxon words!

For examples of the grand style, we could not do better than turn to the Bible. Almost any passage in "Jeremiah" could furnish a beautiful specimen. Such a style is based on passion. Writing in the grand style, Milton rises to passages of magnificent wrath in his *Areopagitica*. Likewise Jeremy Taylor strikes amazement and horror in his "terrors of judgment." In form, this writing is built upon the Latin period, and when well written, its towering grandeur is sublime; the period swells like an ocean breaker, till it rises to its height towards the middle of the sentence, and then slowly ebbs away. But such a purely Latin style invites the violation of conjunctions, the sentence is apt to become "joined and rejoined, parenthesised and postscripted," till it develops into a paragraph. No wonder the elegant writers of the Queen Anne school rebelled!

The reaction against the grand style produced the beginnings of the familiar prose style. By "familiar" we do not mean plebeian or vulgar—far from it. Familiar style shows pure literary nobility and refined

cultivation in literary manners. It is the essence of urbane conversation—in short, it is the style of Addison. It is on this style that Dr. Johnson wrote his famous eulogy "Whoever wishes to attain an English style familiar but not coarse, elegant but not ostentatious, must give his days and nights to the volumes of Addison."

How can we find a definition of style that will cover such various writings as those of De Quincey, Lamb, Milton, and Addison. As we said in our introduction to the art of composition, an adequate definition has been difficult to obtain. It is simple to select concrete examples and say "This is style" or "This is not style." Thus of the writings of Thackeray, we say "This is style," and of the writings of Dickens we say "This is *a* style, but not style." Samuel T. Coleridge was one of the first English writers to attempt a treatise on style—*Miscellanies, Æsthetic and Literary.* Although Coleridge was a man of wide knowledge and good scholarship, he was but a child in the knowledge of literary history, for this branch of history up to his time had never been scientifically treated. He begins his treatise with a somewhat irrelevant discussion of the differences between the classical and Gothic mind, and contrasts the classical periodic sentence with the Gothic loose. His selections of stylists are capricious and uninstructive; his criticisms to a great extent unjust, but in regard to Sir Thomas Browne, he makes one imaginative statement, "He has, with all his faults, a genuine idiom." That statement is valuable. Later on, he writes, "Style is, of course, nothing else but the art of conveying the meaning appropriately and with perspicuity."

Though the subject of "style" had been neglected so long in England, Continental critics had written much on the question. At the time of the Renaissance, a Spaniard wrote: "Style is a habit or kind of speech flowing from the nature of the individual man." In the middle of the eighteenth century, French critics were wont to say, "Le style est l'homme même," or "Le style est de l'homme même." The saying originated in Buffon (*Discours sur le Style*). Later the novelist Flaubert wrote: "When the man, however gifted, only busies himself with subject-matter and does not take into account that the true power of literature lies not in the fact, but in the way of expressing it, he has not the *sense of style.* Words have a soul, most readers only ask for a sense. One has to discover this soul." Pater, in his *Appreciations,* follows Flaubert. "Style," he says, "is not expression of fact, but man's sense of fact." Professor Raleigh said: "Just as we know persons by their carriage and build, so we know men by their style." R. L. Stevenson comes very near to Flaubert's definition when he says that style is not merely stating the meaning, but stating it in an idiomatic way." Herbert Spencer was the first English writer to try to find a psychological basis of style. He defined it as "the economy of the recipient's attention," or, more explicitly, "The general principle which has been enunciated is that, other things equal, the force of all verbal forms and arrangements is greater in proportion as the time and mental effort they demand from the recipient is small." Thus he illustrates his principle by showing that a metaphor is more forcible than a simile, because the attention of the reader is economised to a greater degree in the former, *e.g.*, "Ingratitude, thou marble-hearted fiend," has a more concentrated effect than "Ingratitude, thou fiend with heart like marble." Of course, if the comparison is long and involved, the economy will fall to the simile. He goes on to prove that brevity is a characteristic of passionate language, *e.g.* a passionate person cries, "Beautiful!" and not "It is beautiful!" This also is economy. "Poetry," he says, "is an idealisation of the natural language of strong emotion . . . the metre prepares the mind and is in the end, by its definiteness and regularity, an economy of the readers' attention." Spencer's criticisms are on the correct lines, but his analysis is inadequate. It was left to C. H. Lewes in his book, *The Principles of Success in Literature,* to complete the analysis of style on a pyschological basis.

Lewes differentiates five laws under which all conditions of style may be grouped:

(1) The Law of Economy.
(2) The Law of Simplicity.
(3) The Law of Sequence.
(4) The Law of Climax.
(5) The Law of Variety.

The law of economy, he says, is the first requirement of style. His analysis of the law is on the lines of Spencer's. Just as friction is obviated as much as possible in a machine, as friction means loss of energy, so in style the language and construction should penetrate the reader's intelligence with as little friction as possible. Economy dictates that the meaning should be presented in a form which claims the least possible attention to itself as form. He carefully distinguishes economy from miserliness, and shows that even redundancy sometimes makes for economy, *i.e.* when its retarding influence is such as only to detain the mind longer on the thought, and thus

to secure the fuller effect of the thought. The law of simplicity is closely allied to the law of economy. The law of simplicity obliges us to secure the fullest effect by the simplest means. Just as economy is to be distinguished from miserliness, so simplicity is to be distinguished from baldness. The chief difficulty that meets the writer who tries to observe the law, is the avoidance of triviality. Simplicity, he says, is the absence of needless superfluity, "without o'erflowing full." The style must satisfy adequate expression and "may be simple even if it move among abstractions, or employ few Saxon words, or abound in concrete images and novel turns of expression." According to the law of sequence, the constituent elements of the conception expressed in the sentence and the paragraph should be arranged in strict correspondence with the inductive or deductive progression. The inductive progression is used when the writer wishes to lead up from familiar facts to an unfamiliar principle, and the deductive progression is used when the writer wishes to apply a familiar truth to a series of unfamiliar facts. This law has also got a harmonic application. The laws of climax and variety ordain that to produce a good effect stimulants must be progressive in intensity and varied in kind. Finally, the law of variety allows considerable elasticity in the application of the previous laws, and thus prevents monotony. The artistic interaction of those laws is the basis of style.

The raw material of style is a copious vocabulary from which to select the right word and the only word. The average man has not a very rich vocabulary in daily use; he makes up for the deficiency by using colourless stop-gap expressions. The untutored mind tends to adopt fixed epithets, and applies "beautiful," "lovely," "charming," "pretty," "sweet," &c., quite indiscriminately. This is not only a public confession of poverty, but a crime against the language. Persistent careless use of a word in time robs it of its meaning; the word becomes dead. Slang, of course, is a greater sin, and not only degrades the language of the day, but destroys the beauty of passages where the unfortunate words were used before their degeneration. When Milton speaks of "herbs and other country messes," it is hard to conjure up a savoury dish, and there is hardly a passage in poetry where the use of the word "kid" does not provoke a smile. The poet, in these cases, is not to blame, but he is to blame if he uses a word that is slang-tainted in current speech. The fact that demons are speaking does not excuse the inartistic intrusion in the following lines from *The Dream of Gerontius*, by Cardinal Newman:

> "Dispossessed,
> Aside thrust,
> *Chucked* down,
> By the sheer might
> Of a despot's will,
> Of a tyrant's frown."

The expression "chucked down" is intolerable. A word may also offend, not by its low associations, but simply by its inappropriateness. There is a beautiful metaphor in Alfred Noyes whose beauty is completely spoilt by the careless use of one inappropriate word.

> "The sea is breaking its old grey heart
> Against the *golden* shore."

The humanising power of the passage is destroyed by the worldly associations of the offending epithet.

The most valuable training for a writer is to school himself in the art of good conversation. Think twice before you speak. Far, far better is silence than hollow, empty speech. When one is convinced one has really conceived something worth communicating, one should then endeavour to find the exact words and then to arrange them properly, so that the meaning is not dissipated in the expression. Blessed is the man who has something of importance to say; twice blessed is he who says it; thrice blessed is he (would, O would of such there were more!) who says it idiomatically and without unblessed carelessness in vocabulary and phraseology. The progress of good speech is at first slow and seems thankless, but when once one has conquered the difficulties that always beset the pioneer, one reaps a great reward. A man who has learned to express himself elegantly in conversation, writes naturally, fluently, and felicitously, and does not require to sit masticating his pen while he laboriously translates his thoughts into literary shape. Expression that is lashed and whipped into form under such conditions lacks the first requirement of style—sincerity.

It is this quality of sincerity that makes plagiarism hopeless and the imitation of models futile. What is taken from another, is not a growth out of the borrower; he may dress it and trick it, but he will never make it style. However far an artist may soar into the realms of fancy and "faery," if his work is good, it was built out of his own personal insight and experience. When Rossetti pictures the "blessèd damosel" in Heaven, he says that her bosom made the bar she leaned on warm. That is no second-hand observation. It is an image of warm

panting life transferred to the regions of souls and, being the artist's own, is sincere. It is therefore stamped with the artist's personality, and becomes style. The essence of imagination is selective insight. Out of the fabric of everyday experience the artist builds a dome in air. The genius lies in the selection and the transfiguration of the creation resulting from the compound. We have all seen a woman, and we have all seen a fish, but few of us have seen a mermaid. We have seen the sea, and heard music, and beheld shooting stars, but it was Shakespeare who

"Sat upon a promontory,
And heard a mermaid on a dolphin's back
Uttering such dulcet and harmonious breath,
That the rude sea grew civil to her song,
And certain stars shot madly from their spheres,
To hear the sea-maid's music."

Not that imagination is the faculty of splicing together incongruous things; it is rather the faculty of creating unreal growths out of real experience.

Style is not the man, but the man is mirrored in his style. The style of Dickens is not style; it is a bad style, but it mirrors the man nevertheless. True style inevitably shows "the intrusion of the artist's personality on lifeless matter and impersonal truth." A weak mind cannot cast off the slough of its own incapacity. Knowledge of grammar and the rules of composition will never make an artist. Insight and experience of life are the first requisites.

"Our poets are cradled into poesie by wrong;
They learn in sadness what they teach in song."

An artist's cry is ever "O God, it is in me and must go forth of me." But if the soul of literature is born of the individual, practice in, and knowledge of the rules of composition are of avail in bringing that soul to light, for only can thought live that is embodied in words true "as silver tried in a furnace of earth purified seven times."

CHAPTER III

SYNOPSIS OF CLASSICAL ENGLISH LITERATURE[1]

SPECIMENS OF ENGLISH CLASSICS

THE earliest literary work of the Anglo-Saxon race which has come down to us is the epic of Beowulf. This poem recounts the exploits of the hero, Beowulf, a nephew of Hygelac, king of a Gothic tribe.

Beowulf with fourteen of his companions sails to Denmark to offer assistance to Hrothgar, King of the Danes, whose thanes had had their ranks thinned by the ravages of a monster named Grendel. Beowulf first slays the monster, and, subsequently, the monster's mother. Loaded with rewards, he returns to his native land, where in course of time he becomes king. After reigning for "fifty winters," he has an encounter with another monster, in the shape of a huge fiery dragon. In the conflict the dragon receives his death-blow, but not before the hero also is mortally wounded.

[1] This synopsis does not claim to be the *best* of English Literature. An attempt has been made to give some fairly typical samples of the work of some of the greatest English writers. It has not seemed necessary to make incursions into copyright matter, and some writers who might have been represented or represented more adequately have been omitted, because their work has been sufficiently drawn upon in other parts of the book.

THE EPIC OF BEOWULF

Author unknown. The poem consists of three thousand lines (each printed as two lines below). The character of the verse may be better understood from the specimen of Langland below, in which each line of two half verses contains four stressed syllables (marked with ′), two at least of which must *alliterate*, *i.e.* begin with the same sound (marked by *italics*). Both *rhyme* and *metre* were unknown. Beowulf was not reduced to writing for nearly five centuries after the Jutes landed in Kent.

The Sailing of Beowulf

(Thorpe's Translation)

"The good chief had
of the Goths' people
chosen champions,
of those whom he the bravest
could find;
with some fifteen
the floating wood he sought.
A warrior pointed out,
a water-crafty man,
the land-boundaries.
A time passed on,
the floater was on the waves,
The boat under the mountain;

the ready warriors
On the prow stept;
the streams roll'd
the sea against the sand;
the warriors bare,
into the bark's bosom,
bright arms,
a sumptuous war-equipment;
the men shov'd out,
the people on the welcome voyage,
the bound wood.
Departed then o'er the wavy sea,
by the wind impelled,
the floater foamy-neck'd,
to a bird most like,
till that about an hour
of the second day
the twisted prow
had sail'd,
so that the voyagers
saw land,
the ocean-shores shine,
mountains steep,
spacious sea-nesses.
Then was the sea-sailer
at the end of its watery way."

CÆDMON

(Died *c.* 680)

The first *native* Anglo-Saxon poet. Author of the *Paraphrase of the Bible.*

The Creation of Eve

(Thorpe's Translation)

The above remarks on the metre apply here also.

"Then seem'd it not fitting
to the Guardian of the firmament
that Adam longer
were alone
of Paradise,
of the new creation,
keeper and ruler;
therefore for him the high king,
the Lord almighty,
created a helpmate,
raised up a woman,
and her gave for a support
the Author of life's light
to the beloved man.
He the substance
from Adam's
body dismember'd,
and from it skilfully extracted
a rib from the side.
He was fast at rest,
and softly slept,
knew not pain,
no share of sufferings,
nor came there any
blood from the wound;
but from him the Lord of angels,
from his body drew
a jointed bone,
the man unwounded,
of which God wrought
a goodly woman,
inspired life into her,
an immortal soul:
they were like unto angels.
Then was Adam's bride
With spirit endued."

WILLIAM LANGLANDE

(*c.* 1300)

Author of *The Vision of Piers Plowman.*

Opening Verses of *The Vision*

"In a sómer séson
whan sófte was the sónne
I shóop me into shróudes
As I a shéep wéere
In habite as a heremite
Unholy of werkes,
Wente wide in this world
Wondres to here;
Ac on a May morwenynge
On Malverne hilles
Me befel a ferly
Of fairye me thoghte.
I was wery for-wandred,
And went me to reste
Under a brood bank
By a bournes syde;
And as I lay and lenede
And loked on the watres,
I slombred into a slepying,
It sweyed so murye."

JOHN WYCLIFFE

(1324–1384)

Chief Works: Translation of the Bible into English; many works in Latin; tracts on Church Reform.

Extract from *Wycliffe's Bible*

(Matt. v.)

"Blessid be pore men in spirit; for the kyngdom of heuenes is hern.
Blessid be mylde men; for thei schulen weeld the erthe.
Blessid be thei that mournen; for thei schulen be counfortid.
Blessid be thei that hungren and thirsten rightewisnesse; for thei schulen be fulfillid.
Blessid ben merciful men; for thei schulen gete merci.
Blessid ben thei that ben of clene herte; for thei schulen se god.
Blessid be pesible men; for thei schuln be cleped goddis children.
Blessid ben thei that suffren persicucioun for rightewisnesse; for the kyngdom of heuenis is hern."

Sir John Mandeville

The nominal author of a lively book of travels, probably fictitious.

Extract (modernised)

(From chap. i.)

"I, Sir John Mandeville, Knt., born in the old town of St. Alban's, set forward to travel on Michaelmas Day, 1372, to the Holy Land, and shall give an account of all the remarkable things in the countries through which I passed, as follows: First in my way to Jerusalem, I passed through Almain, Hungary, and so to Constantinople, where before St. Stephen's Church, is the image of Justinian, the Emperor, sitting on horseback crowned, holding an apple in his hand. From thence I passed through Turkey, Nika, and several islands, where I beheld men hunting with pampeons like leopards, catching wild beasts quicker than hounds. From thence I passed to Hierusalem, and went on a pilgrimage to the church, where is the holy grave; in the middle of the church is a tabernacle, on the right side of which is the sepulchre of our Lord Jesus Christ; and the cross on which he was crucified standing in a mortis by it. In this mortis, it is said Adam's head was found after the Flood."

Geoffrey Chaucer

(1340–1400)

The first *great* English poet. Chief Works: *Canterbury Tales, Troilus and Creseide, House of Fame, Legend of Good Women*, &c.

From the Prologue to the *Tales*

"A Shipman was ther, woning[1] fer[2] by weste
For ought I woot,[3] he was of Dertemouthe[4]
He rood[5] upon a rouncy,[6] as he couthe[7]
In a gowne of falding[8] to the knee.
A daggere hanging on a laas[9] hadde he
Aboute his nekke under his arm adoun.
The hote somer had maad his hewe[10] al broun,
And, certeinly, he was a good felawe.
Full many a draughte of wyn had he y-drawe[11]
From Burdeux-ward, whil that the Chapman sleep.
Of nyce conscience took he no keepe[12]
If that he faught, and hadde the hyer hond[13]
By water he sente hem[14] hoom to every lond[15]
But of his craft[1] to rekene wel his tydes
His stremes and his daungers him bisydes
His herberwe[2] and his moone, his lodemenage[3]
Ther nas[4] noon swich[5] from Hulle to Carbage.
Hardy he was, and wys to undertake;
With many a tempest hadde his berd[6] been shake.
He knew wel all the havenes, as they were
From Gootland to the Cape of Finistere
And every cryke in Britayne and in Spayne;
His barge y-cleped[7] was the Mandelayne."

[1] Dwelling. [2] Far. [3] Know. [4] Dartmouth. [5] Rode. [6] Hack. [7] Could. [8] Coarse cloth. [9] Lace. [10] Hue, complexion. [11] Drawn. [12] Heed. [13] Hand. [14] Them. [15] Land.

[1] Skill. [2] Harbourage. [3] Pilotage. [4] Was not. [5] Such. [6] Beard. [7] Called. [8] Floating. [9] Waves. [10] Stringed instrument. [11] Doves. [12] Before.

Venus and Cupid, from "The Knight's Tale"

"The statue of Venus glorious for to see
Was naked fleting[8] in the large see,
And fro the navele doun al covered was
With wawes[9] grene, and brighte as any glas
A citole[10] in hir right hand hadde she
And on hir heed, ful semely for to see
A rose gerland, fresh and wel smellinge
Above hir heed hir dowves[11] flikeringe
Biforn[12] hir stood hir sone Cupido
Upon his shuldres winges hadde he two
And blind he was, as it is ofte sene,
A bowe he bar and arwes brighte and kene."

Sir Thomas More

(1480–1535)

Lord Chancellor of England. Chief Works:—*Utopia* (in Latin), *History of Edward V, and of his brother Richard III.*

Character of Richard III

"Richarde the third sonne, of whome we nowe entreate, was in witte and courage egall with either of them, in bodye and prowesse farre vnder them bothe, little of stature, ill fetured of limmes, croke backed, his left shoulder much higher than his right, hard fauoured of visage, and such as in states called warlye, in other menne otherwise, he was malicious, wrathfull, enuious and, from afore his birth, ever froward. . . . Non euill captain was hee in the warre, as to which his disposicion was more metely than for peace. Sundrye victories hadde hee, and sommetime overthrowes, but neuer in defaulte, as for his owne parsone, either of hardinesse or polytike order; free was he called of dyspense, and sommewhat aboue hys power liberall, with large giftes hee get him vnstedfaste frendeshippe, for which hee was fain to fril and

spoyle in other places, and get him stedfaste hatred. He was close and secrete, a deep dissimuler, lowlye of counteynaunce, arrogant of heart, outwardly coumpinable where he inwardely hated, not letting to kisse whome he thoughte to kyll; dispitious and cruell, not for euill will alway, but often for ambicion, and either for the suretie or encrease of his estate. . . ."

Roger Ascham
(1515–1568)

Tutor to Queen Elizabeth. Author of (1) *Toxophilus*, (2) *Report on the State of Germany*, (3) *The Schoolmaster*.

Quick Wits in Learning [1]
(From *The Schoolmaster*)

"For this I know, not only by reading of books in my study, but also by experience of life, abroad in the world, that those which be commonly the wisest, the best learned, and best men also, when they be old, were never commonly the quickest of wit, when they were young. The causes why, amongst other, which be many, that move me thus to think, be these few, which I will reckon. Quick wits commonly, be apt to take, unapt to keep; soon hot and desirous of this and that; as cold and soon weary of the same again: more quick to enter speedily than able to pierce far: even like other sharp tools, whose edge be very soon turned. Such wits delight themselves in easy and pleasant studies, and never pass forward in high and hard sciences. And therefore the quickest wits commonly prove the best poets, but not the wisest orators: ready of tongue to speak boldly, not deep of judgment, either for good counsel or wise writing. Also for manners and life, quick wits commonly be, in desire, newfangled, in purpose inconstant, light to promise anything, ready to forget everything: both benefit and injury."

William Tyndale
(Died 1536)

Translated the New Testament, of which he issued several editions; also a great part of the Old Testament. His language is, to a large extent, preserved in the Authorised Version of 1611.

Extract from *Tyndale's New Testament*
(Matt. v.)

"Blessed are the povre in sprete; for theirs is the kyngdome of heven.
Blessed are they that morne; for they shalbe conforted.
Blessed are the meke; for they shall inherit the erth.
Blessed are they which honger and thurst for rightewesnes; for they shalbe filled.
Blessed are the mercifull, for they shall obteyne mercy.
Blessed are the pure in herte; for they shall se God.
Blessed are the peacemakers; for they shalbe called the chyldren of God.
Blessed are they which suffre persecucion for rightewesnes sake; for theirs ys the kyngdome of heuen."

[1] Spelling modernised.

Henry Howard (Earl of Surrey)
(1517–1547)

Poet. Introduced the sonnet and blank verse into English poetry. His most important work is the translation into blank verse of two books of *Virgil's Æneid*.

Sonnet

"When Windsor walls sustain'd my wearied arm,
My hand my chin, to ease my restless head;
The pleasant plot revested green with warm,
The blossom'd boughs, with lusty Ver yspread,
The flowered meads, the wedded birds so late,
Mine eyes discover; and to my mind resort
The jolly woes, the hateless, short debate,
The rakehell [1] life, that 'longs to love's disport:
Wherewith, alas! the heavy charge of care
Heaped in my breast breaks forth, against my will,
In smoky sighs that overcast the air,
My vapour'd eyes such dreary tears distil,
The tender spring which quicken where they fall,
And I half bend to throw me down withal."

Thomas Sackville (Lord Buckhurst)
(1536–1608)

Joint Author, with Thomas Norton, of *Gorboduc*, the first English Tragedy: Sackville also planned *The Mirrour of Magistrates*, of which he wrote "The Induction."

From *The Induction*

"Lastly, stood Warre, in glittering armes yclad,
With visage grym, sterne lookes, and blackly hewed:
In his right hand a naked sworde hee had,
That to the hilts was all with blood embrued:
And in his left (that king and kingdomes rewed)

[1] Or "rakel," careless.

Famine and fyre he held, and therewithall
He razed townes, and threw downe towres and all.

" Cities hee sakt, and realmes (that whilome flowred
In honour, glory, and rule, above the best)
He overwhelmde, and all theire fame devoured,
Consumde, destroyde, wasted and never ceast,
Tyll hee their wealth, theire name, and all opprest:
His face forehewde with wounds, and by his side
There hung his targ, with gashes deep and wide."

Sir Philip Sidney
(1554–1586)

Author of *Arcadia*, *The Defense of Poesie*, *Sonnets*, &c.

Sonnet

" Leave me, O Love, which reachest but to dust;
And thou, my mind, aspire to higher things;
Grow rich in that which never taketh rust;
Whatever fades but fading pleasure brings.
Draw in thy beams and humble all thy might
To that sweet yoke where lasting freedoms be;
Which breaks the clouds, and opens forth the light,
That doth both shine, and give us sight to see.
Oh, take fast hold; let that light be thy guide
In this small course which birth draws out to death,
And think how ill becometh him to slide
Who seeketh heaven and comes of heavenly breath.
Then farewell, world! thy uttermost I see;
Eternal Love, maintain thy life in me!"

Richard Hooker
(1553–1600)

His chief work on *The Laws of Ecclesiastical Polity*, is, according to Hallam, "one of the masterpieces of English eloquence."

The Necessity of Law
(From the *Ecclesiastical Polity*)

" Since the time that God did first proclaim the edicts of his law upon the world, heaven and earth have hearkened unto his voice, and their labor hath been to do his will. He made a law for the rain; he gave his decree unto the sea, that the waters should not pass his commandment. Now, if nature should intermit her course, and leave altogether, though it were but for a while, the observation of her own laws; if these principal and mother elements of the world, whereof all things in this lower world are made, should lose the qualities which now they have; if the frame of that heavenly arch erected over our heads should loosen and dissolve itself; if celestial spheres should forget their wonted motions, and by irregular volubility turn themselves any way as it might happen . . . what would become of man himself, whom these things do now all serve? See we not plainly, that obedience of creatures unto the law of nature is the stay of the whole world?"

Edmund Spenser
(1553–1599)

"The Poet's Poet." Chief Works: *The Shepherd's Calendar*, *Faërie Queene*, *The Tears of the Muses*, *Daphnaïda*, *Amoretti and Epithalamion*, &c.

Una and the Lion
(From the *Faërie Queene*, book i. canto 4)

" One day, nigh wearie of the yrkesome way,
From her unhastie beast she did alight;
And on the grasse her dainty limbs did lay
In secret shadow, far from all men's sight:
From her fayre head her fillet she undight,
And layd her stole aside. Her angel face,
As the great eye of heaven, shyned bright,
And made a sunshine in the shady place;
Did never mortall eye behold such heavenly grace.

v.

" It fortuned, out of the thickest wood
A ramping Lyon rushed suddeinly,
Hunting full greedy after salvage blood.
Soone on the royall virgin he did spy,
With gaping mouth at her ran greedily,
To have attonce devourd her tender corse;
But to the pray when as he drew more ny,
His bloody rage aswaged with remorse,
And, with the sight amazd, forgat his furious forse.

vi.

" In stead thereof he kist her wearie feet,
And lickt her lilly hands with fawning tong,
As he her wronged innocence did weet
O, how can beautie maister the most strong,

And simple truth subdue avenging wrong!
Whose yielded pryde and proud submission,
Still dreading death, when she had marked long,
Her hart gan melt in great compassion;
And drizzling teares did shed for pure affection."

From *Epithalamion*

" Now is my love all ready forth to come:
Let all the virgins therefore well awayt:
And ye fresh boyes, that tend upon her groome,
Prepare your selves; for he is comming strayt.
Set all your things in seemly good aray,
Fit for so joyfull day:
The joyfulst day that ever sunne did see.
Fair Sun! shew forth thy favourable ray,
And let thy lifull [1] heat not fervent be,
For feare of burning her sunshyny face,
Her beauty to disgrace."

William Shakespeare

(1564–1616)

England's—if not the world's—greatest dramatic poet. Dryden says of him: "He was a man who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul."

His plays, thirty-seven in all, include tragedies, comedies, and histories. His best tragedy is *Hamlet*, his best comedy, *As You Like It*, and his finest historical play is, perhaps, *Julius Cæsar*. He also wrote *Venus and Adonis*, *The Rape of Lucrece*, and many sonnets.

Norfolk on his Sentence of Banishment

" A heavy sentence, my most sovereign liege,
And all unlooked for from your highness' mouth;
A dearer merit, not so deep a maim
As to be cast forth in the common air,
Have I deservèd at your highness' hands.
The language I have learned these forty years,
My native English, now I must forego,
And now my tongue's use is to me no more
Than an unstringèd viol, or a harp;
Or like a cunning instrument cas'd up,
Or, being open, put into his hands
That knows no touch to tune the harmony.
Within my mouth you have engaoled my tongue,
Doubly portcullis'd with my teeth and lips:
And dull, unfeeling, barren ignorance
Is made my gaoler to attend on me.
I am too old to fawn upon a nurse,
Too far in years to be a pupil now;
What is thy sentence, then, but speechless death,
Which robs my tongue from breathing native breath?"

[1] Living, full of life.

Opportunity

" There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries."

Apostrophe to Sleep

" How many thousands of my poorer subjects
Are at this hour asleep! O sleep! O gentle sleep!
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down
And steep my senses in forgetfulness?
. . . . . .
Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude, imperious surge,
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads, and hanging them
With deafening clamours in the slippery clouds,
That with the hurly, death itself awakes?
Canst thou, O partial sleep! give thy repose
To the wet sea-boy in an hour so rude;
And in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a king? Then, happy low, lie down!
Uneasy lies the head that wears a crown."

Sir Walter Raleigh

(1552–1618)

Historian and Poet. Chief Work: *History of the World* (unfinished).

God revealed in His Works

(*Hist. of World*, bk. i. chap. i. s. 1)

" God whom the wisest men acknowledge to be a power uneffable, and virtue infinite; a light by abundant clarity invisible; an understanding which itself can only comprehend; an essence eternal and spiritual, of absolute pureness and simplicity; was and is pleased to make himself known by the work of the world: in the wonderful magnitude whereof (all which he embraceth, filleth, and sustaineth), we behold the image of that glory which cannot be measured, and

withal, that one, and yet universal nature that cannot be defined.

"In the glorious light of heaven we perceive a shadow of his divine countenance; in his merciful providence for all that live, his manifold goodness; and lastly, in creating and making existent the world universal by the absolute art of his own word, his power and almightiness."

Francis Bacon (Viscount St. Albans)
(1561–1626)

Lawyer, philosopher, essayist; "the father of Experimental Science." Chief Works: Essays: "*Advancement of Learning; Novum Organum* (in Latin). The extract is from the essay on *Studies*.

Studies

"Studies serve for delight, for ornament, and for ability. Their chief use for delight is in privateness and retiring; for ornament, is in discourse; and for ability, is in the judgment and disposition of business; for expert men can execute, and perhaps judge of particulars, one by one; but the general counsels, and the plots and marshalling of affairs, come best from those that are learned. . . . Read not to contradict and confute, nor to believe and take for granted, nor to find talk and discourse, but to weigh and consider. . . . Reading maketh a full man, conference a ready man, and writing an exact man; and, therefore, if a man write little, he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not."

Ben Jonson
(1574–1637)

Dramatic Poet. Chief Works: *Catiline* and *Sejanus*, among his tragedies; *Every Man in his Humour*, *Volpone*, and *The Alchemist*, noted comedies; masques, interludes, and minor poems.

Captain Bobadil, on Tobacco
(From *Every Man in his Humour*)

"Sir, believe me, upon my relation, for what I tell you, the world shall not reprove. I have been in the Indies, where the herb grows, where neither myself, nor a dozen gentlemen more, of my knowledge, have received the taste of any other nutriment in the world, for the space of one and twenty weeks, but the fume of this simple only; therefore it cannot be, but 'tis most divine! Further, take it in the nature, in the true kind, so, it makes an antidote, that, had you taken the most deadly poisonous plant in all Italy, it should expel it and clarify you, with as much ease, as I speak. And for your green wound, your Balsamum and your St. John's wort, are all mere gulleries, and trash to it, especially your Trinidado: your Nicotian is good too. I could say what I know of the virtue of it, for the expulsion of rheums, raw humours, crudities, obstructions, with a thousand of this kind; but I profess myself no quacksalver. Only this much, by Hercules, I do hold it, and will affirm it, before any prince in Europe, to be the most sovereign, and precious weed, that ever the earth tendered to the use of man."

To Celia

"Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup
And I'll not look for wine.
The thirst that from the soul doth rise
Doth ask a drink divine;
But might I of Jove's nectar sup,
I would not change for thine.

I sent thee late a rosy wreath,
Not so much honouring thee,
As giving it a hope that there
It could not withered be;
But thou thereon didst only breathe
And sent'st it back to me;
Since when it grows, and smells, I swear,
Not of itself, but thee!"

Thomas Fuller
(1608–1661)

Author of *The Worthies of England*, *Church History of Britain*, &c.

Sir Walter Raleigh
(From *The Worthies of England* [1])

"He was born at Budely in this county, [Devonshire] of an ancient family but decayed in estate. . . . He was bred in Oriel College in Oxford; and then coming to Court, found some hopes of the Queen's favours reflecting upon him. This made him write in a glass window, obvious to the Queen's eye:

"Fain would I climb, yet fear I to fall."

Her Majesty, either espying, or being shown it, did underwrite:

"If thy heart faileth thee, climb not at all."

However, he at length *climbed* up by the *stairs* of his own desert. But his introduction to Court bare an elder date: from this occasion: This Captain Raleigh coming out of Ireland to the English Court in good habit (his clothes being then a considerable part of his estate) found the Queen walking, till,

[1] Modernised spelling.

meeting with a *plashy place*, she seemed to scruple going thereon. Presently Raleigh cast and spread his new plush coat on the ground, whereon the Queen trod gently, rewarding him afterwards with many *suits*, for his so free and seasonable tender of so fair a *foot-cloth*. Thus an advantageous admission into the first notice of a Prince is more than half a degree to preferment."

John Milton
(1608–1674)

England's greatest epic poet. Chief Poetical Works: *Paradise Lost, Paradise Regained, Samson Agonistes, Comus, Lycidas, Il Penseroso, L'Allegro.* Chief prose work: *Areopagitica.*

From *Paradise Lost*

" This was the caution given thee, be advis'd.
God made thee perfect, not immutable;
And good he made thee, but to persevere
He left it in thy power; ordain'd thy will
By nature free, not over-ruled by fate
Inextricable, or strict necessity:
Our voluntary service he requires,
Not our necessitated; such with Him
Finds no acceptance, nor can find; for how
Can hearts not free, be try'd whether they serve
Willing or no, who will but what they must
By destiny, and can no other choose?
Myself and all th'angelic host that stand
In sight of God enthron'd, our happy state
Hold, as you yours, while our obedience holds;
Or other surety none; freely we serve,
Because we freely love, as in our will
To love or not; in this we stand or fall."

From *Samson Agonistes*

" While their hearts were jocund and sublime,
Drunk with idolatry, drunk with wine,
And fat regorged of bulls and goats,
Chaunting their idol, and preferring
Before our living Dread who dwells
In Silo His bright sanctuary:
Among them He a spirit of phrenzy sent,
Who hurt their minds,
And urged them on with mad desire
To call in haste for their destroyer.
They, only set on sport and play,
Unweetingly importuned
Their own destruction to come speedy upon them.
So fond are mortal men
Fallen into wrath divine,
As their own ruin on themselves to invite;
Insensate left, or to sense reprobate,
And with blindness internal struck."

From *Lycidas*

" Fame is the spur that the clear spirit doth raise—
That last infirmity of noble mind—
To scorn delights, and live laborious days;
But the fair guerdon, when we hope to find,
And think to burst out into sudden blaze,
Comes the blind fury with the abhorred shears,
And slits the thin-spun life. 'But not the praise,'
Phœbus replied, and touched my trembling ears;
'Fame is no plant that grows on mortal soil,
Nor in the glistering foil
Set off to the world, nor in broad rumour lies;
But lives and spreads aloft by those pure eyes,
And perfect witness of all-judging Jove;
As he pronounces lastly on each deed,
Of so much fame in heaven expect thy meed.' "

Edward Hyde, Earl of Clarendon
(1609–1674)

Author of the *History of the Rebellion.*

The Character of Strafford

" Thus fell the greatest subject in power, and little inferior to any in fortune, that was at that time in either of the three kingdoms: who could well remember the time when he led those people who then pursued him to his grave. He was a man of great parts and extraordinary endowments of nature, not unadorned with some addition of art and learning, though that again was more improved and illustrated by the other: for he had a readiness of conception and sharpness of expression which made his learning more than in truth it was. . . . These successes applied to a nature too elate and arrogant of itself, and a quicker progress into the greatest employments and trust, made him transported with disdain of other men, and more contemning the forms of business, than happily he would have been if he had met with some interruption in the beginning, and had passed in a more leisurely gradation to the office of a statesman. . . . In a word, the epitaph which Plutarch records that Silla wrote for himself may not be unfitly applied to him; that 'no man did ever pass him either in doing good to his friends or in doing mischief to his enemies;' for his acts of both kinds were most exemplar and notorious."

SAMUEL BUTLER
(1612–1680)

Satirical Poet. Author of *Hudibras*, a satire on the Puritans of the Civil War and Commonwealth.

The Independents
(Part iii. canto 2)

"The Independents (whose first station
Was in the rear of reformation,
A mongrel kind of church dragoons
That served for horse and foot at once;
And in the saddle of one steed
The Saracen and Christian rid;
Were free of every spiritual order,
To preach, and fight, and pray, and murder;)
No sooner got the start to lurch
Both disciplines, of war and church,
And providence enough to run
The chief commanders of them down,
But carry'd on the war against
The common enemy o' th' Saints;
And in a while prevailed so far,
To win of them the game of war,
And be at liberty once more
T'attack themselves as th'had before."

JEREMY TAYLOR
(1613–1667)

Eloquent divine. His two chief works are: *Holy Living and Holy Dying*, and *The Liberty of Prophesying*, the latter being a plea for toleration in religious matters.

The Benefits of Fasting

"He that undertakes to enumerate the benefits of fasting, may, in the next page, also reckon all the benefits of physic: for fasting is not to be commended as a duty, but as an instrument; and, in that sense, no man can reprove it, or undervalue it, but he that knows neither spiritual arts, nor spiritual necessities. But, by the Doctors of the church, it is called the nourishment of prayer, the restraint of lust, the wings of the soul, the diet of angels, the instrument of humility and self-denial, the purification of the spirit: and the paleness and meagreness of the visage, which is consequent to the daily fasts of great mortifiers, is, by St. Basil, said to be the mark in the forehead, which the angel observed, when he signed the saints in the forehead to escape the wrath of God...' The soul that is greatly vexed which goeth stooping and feeble, and the eyes that fail, and the hungry soul, shall give thee praise and righteousness, O Lord.'"

JOHN BUNYAN
(1628–1688)

"The Inspired Tinker" and "Master of Allegory." Chief Works:—*The Pilgrim's Progress* (probably the most widely known of all English books) and *The Holy War*. The following short extract will give some idea of the homely simplicity of Bunyan's style.

Christian's estimate of Talkative

"*Christian.* The soul of religion is but the practical part: 'Pure religion and undefiled, before God and the Father, is this, to visit the fatherless and widows in their affliction, and to keep himself unspotted from the world.'

"This, Talkative is not aware of: he thinks that hearing and saying will make a good Christian, and thus he deceiveth his own soul. Hearing is but as the sowing of the seed: talking is not sufficient to prove that fruit is indeed in the heart and life; and let us assure ourselves, that at the day of doom men shall be judged according to their fruits. It will not be said then, Did you believe? but, Were you doers, or talkers only? and accordingly shall they be judged. The end of the world is compared to our harvest; and you know men at harvest regard nothing but fruit.

"Not that anything can be accepted that is not of faith, but I speak this to show how insignificant the profession of Talkative will be at that day."

"*Faithful*, in reply. This brings to my mind that of Moses, by which he describeth the beast that is clean. He is such a one that parteth the hoof and cheweth the cud; not that parteth the hoof only, or that cheweth the cud only. The hare cheweth the cud, but yet is unclean, because he parteth not the hoof. And this truly resembleth Talkative; he cheweth the cud, he seeketh knowledge, he cheweth upon the word; but he divideth not the hoof, he parteth not with the way of sinners; but, as the hare, he retaineth the foot of the dog or bear, and therefore he is unclean."

RICHARD BAXTER
(1615–1691)

Puritan divine. Chief Works: *The Saints' Everlasting Rest*, *A Call to the Unconverted*, A Narrative of His Life and Times.

From *A Call to the Unconverted*

"But I foresee there are two things that are like to harden the unconverted, and make me lose all my labour, except they can be taken out of the way: and that is, the misunderstanding of those two words, the wicked, and turn. Some will think with themselves, it is true, the wicked must turn or die; but what is that to me? I am not wicked, though I am a sinner, as all men be. Others will think, it is true that we must turn from our evil ways; but I am turned long ago, I hope this is not now to do.

And thus, while the wicked men think they are not wicked, but are already converted, we lose all our labour in persuading them to turn. I shall therefore, before I go any further, tell you here who are meant by the wicked, and who they be that must turn or die, and also what is meant by turning; and who they be that are truly converted: and this I have purposely reserved for this place, preferring the method that fits my end."

John Dryden
(1631–1700)

Poet and dramatist. Chief Works: *Annus Mirabilis, Absalom and Achitophel, Religio Laici, Hind and Panther*, and many plays.

From *All for Love*

[Ventidius soliloquises on seeing Antony throw himself down.]

" Lie there, thou shadow of an emperor:
The place thou pressest on thy mother earth
Is all thine empire now: now it contains thee;
Some few days hence, and then 'twill be too large,
When thou'rt contracted in thy narrow urn,
Shrunk to a few cold ashes; then Octavia
(For Cleopatra will not live to see it)
Octavia then will have thee all her own,
And bear thee in her widowed hand to Cæsar;
Cæsar will weep, the crocodile will weep,
To see his rival of the universe
Lie still and peaceful there. I'll think no more on't."

Character of the Duke of Buckingham
(From *Absalom and Achitophel*)

" A man so various that he seemed to be
Not one, but all mankind's epitome;
Stiff in opinions, always in the wrong;
Was everything by starts and nothing long;
But, in the course of one revolving moon,
Was chemist, fiddler, statesman and buffoon.
Blest madman, who could every hour employ
With something new to wish, or to enjoy!
Railing and praising were his usual themes,
And both to show his judgment, in extremes;
So over violent or over civil,
That every man with him was God or Devil.
In squandering wealth was his peculiar art;
Nothing went unrewarded but desert.
Beggar'd by fools, whom still he found too late:
He had his jest, and they had his estate.
He laugh'd himself from Court, then sought relief
By forming parties, but could ne'er be chief;
For spite of him the weight of business fell
On Absalom and wise Achitophel:
Thus, wicked but in will, of means bereft,
He left not faction, but of that was left."

John Locke
(1632–1704)

Philosophical and political writer. His chief work is *An Essay concerning Human Understanding*. He also wrote on Toleration, Government, Education.

The Origin of Ideas
(From the *Essay on Human Understanding*)

" Let us then suppose the mind to be, as we say, white paper, void of all characters, without any ideas; how comes it to be furnished? Whence comes it by that vast store, which the busy and boundless fancy of man has painted on it with an almost endless variety? Whence has it all the materials of reason and knowledge? To this I answer, in one word, From experience: in that all our knowledge is founded, and from that it ultimately derives itself. Our observation, employed either about external sensible objects, or about the internal operations of our minds, perceived and reflected on by ourselves, is that which supplies our understandings with all the materials of thinking. These two are the fountains of knowledge, from whence all the ideas we have, or can naturally have, do spring."

Daniel Defoe
(1661–1731)

Romancist and miscellaneous writer. Chief Works: *True-born Englishman, Robinson Crusoe, Captain Singleton, Journal of the Plague*, and numerous other books and pamphlets.

Extract from *Robinson Crusoe*

" How strange a chequer-work of Providence is the life of man! and by what secret different springs are the affections hurried about, as different circumstances present! To-day we love what to-morrow we hate; to-day we seek what to-morrow we shun; to-day we desire what to-morrow we fear, nay, even tremble at the apprehension of. This was exemplified in me, at this time, in the most lively manner ima-

ginable, for I, whose only affliction was that I seemed banished from human society, that I was alone, circumscribed by the boundless ocean, cut off from mankind, and condemned to what I call silent life; that I was as one whom Heaven thought not worthy to be numbered among the living, or to appear among the rest of His creatures; that to have seen one of my own species would have seemed to me a raising me from death to life, and the greatest blessing that Heaven itself, next to the supreme blessing of salvation, could bestow, I say, that I should now tremble at the very apprehensions of seeing a man, and was ready to sink into the ground at but the shadow or silent appearance of a man having set his foot in the island."

Joseph Addison

(1672–1719)

Chief works: Essays in *Tatler*, *Spectator*, and *Guardian*. Several hymns and a tragedy entitled *Cato*.

Extract from the *Guardian*

"The philosophers of King Charles's reign were busy on finding out the art of flying. The famous Bishop Wilkins was so confident of success in it, that he says he does not question but in the next age it will be as usual to hear a man call for his wings when he is going a journey, as it is now to call for his boots. The humour so prevailed among the virtuosos of this reign, that they were actually making parties to go up to the moon together, and were more put to it in their thoughts how to meet with accommodation by the way, than how to get thither. Every one knows the story of the great lady, who at the same time was building castles in the air for their reception. I always leave such trite quotations to my reader's private recollection. For which reason also I shall forbear extracting out of the authors several instances of particular persons who have arrived at some perfection in the art, and exhibited specimens of it before multitudes of beholders. . . ."

Ode from the *Spectator*

I

"The spacious firmament on high
With all the blue ethereal sky,
And spangled heav'ns, a shining frame,
Their great Original proclaim.
The unweary'd sun, from day to day,
Does his Creator's pow'r display;
And publishes to ev'ry land
The work of an Almighty hand.

II

Soon as the ev'ning shades prevail,
The moon takes up the wondrous tale,
And, nightly to the list'ning earth,
Repeats the story of her birth:
While all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roll,
And spread the truth from pole to pole.

III

What though in solemn silence all
Move round the dark terrestrial ball?
What though nor real voice, nor sound
Amidst their radiant orbs be found?
In Reason's ear they all rejoice,
And utter forth a glorious voice;
For ever singing, as they shine,
'The hand that made us is divine.'"

Jonathan Swift

(1667–1745)

Satirist and political writer. Chief works: *Tale of a Tub*, *Battle of Books*, *Drapier's Letters*, *Gulliver's Travels*, and several poems, including one on his own death.

Rope-dancing in Lilliput

From *Gulliver's Travels*

"I was diverted by none so much as that of the rope-dancers, performed upon a slender white thread, extended about two foot, and twelve inches from the ground. Upon which I shall desire liberty, with the teacher's patience, to enlarge a little.

"This diversion is only practised by those persons, who are candidates for great employments, and high favours at court. They are trained in this art from their youth, and are not always of noble birth or liberal education.

"When a great office is vacant, either by death or disgrace (which often happens), five or six of these candidates petition the emperor to entertain his majesty and the court with a dance on the rope; and whoever jumps the highest, without falling, succeeds to the office.

"Very often, the chief ministers themselves are commanded to show their skill, and to convince the emperor that they have not lost their faculty.

"Flimnap, the Treasurer, is allowed to cut a caper on the straight rope, at least an inch higher than any other lord in the whole empire. I have seen him do the summerset several times together, upon a trencher fixed on the rope, which is no thicker than a common pack-thread in England. My

friend Reldresal, principal Secretary for private affairs, is in my opinion, if I am not partial, the second after the Treasurer; the rest of the great officers are much upon a par."

From *Verses on His Own Death*

" Behold the fatal day arrive!
How is the dean? He's just alive,
Now the departing prayer is read;
He hardly breathes. The dean is dead.
Before the passing-bell begun,
The news through half the town has run;
'Oh! may we all for death prepare!
What has he left? and who's his heir?'
I know no more than what the news is;
'Tis all bequeathed to public uses.
'To public uses! there's a whim!
What had the public done for him?
Mere envy, avarice, and pride;
He gave it all—but first he died.' "

Sir Richard Steele

(1671–1729)

Essayist and dramatist. Chiefly noted for his contributions to *The Tatler*, *Spectator*, and *Guardian*. Author of several comedies, the most successful of which was *The Conscious Lovers*.

Familiarity

From *The Tatler*

" Familiarity, among the truly well-bred, never gives authority to trespass upon one another in the most minute circumstance; but it allows to be kinder than we ought otherwise to presume to be. Eusebius has wit, humour, and spirit; but there never was a man in his company who wished he had less; for he understands familiarity so well, that the knows how to make use of it in a way, that neither makes himself or his friend contemptible; but if any one is lessened by his freedom, it is he himself, who always likes the place, the diet, and the reception, when he is in the company of his friends. Equality is the life of conversation; and he is as much out who assumes to himself any part above another, as he who considers himself below the rest of society. Familiarity in inferiors is sauciness; in superiors, condescension, neither of which are to have being among companions, the very word implying that they are to be equal. When, therefore, we have abstracted the company from all consideration of their quality or fortune, it will immediately appear, that to make it happy and polite, there must nothing be started which shall discover that our thoughts run upon any such distinctions."

Alexander Pope

(1688–1744)

Poet. Chief works: *Essay on Criticism*, *Rape of the Lock*, translation of Homer's *Iliad* and *Odyssey*, *Dunciad*, *Essay on Man*, *Moral Essays*, &c. &c.

To Martha Blount

From *Moral Essays*

" Oh! blest with temper, whose unclouded ray
Can make to-morrow cheerful as to-day,
She, who can love a sister's charms, or hear
Sighs for a daughter with unwounded ear;
She who ne'er answers till a husband cools,
Or, if she rules him, never shows she rules;
Charms by accepting, by submitting sways,
Yet has her humour most when she obeys;
Let fops or fortune fly which way they will,
Disdains all loss of tickets or codille;
Spleen, vapours, or small-pox, above them all,
And mistress of herself though china fall."

Ode

I

" Vital spark of heavenly flame!
Quit, oh quit this mortal frame:
Trembling, hoping, ling'ring, flying,
Oh the pain, the bliss of dying!
Cease, fond Nature, cease thy strife,
And let me languish into life.

II

Hark! they whisper; Angels say,
'Sister Spirit, come away.'
What is this absorbs me quite?
Steals my senses, shuts my sight,
Drowns my spirits, draws my breath?
Tell me, my Soul, can this be Death?

III

The world recedes: it disappears!
Heav'n opens on my eyes! my ears
With sounds seraphic ring;
Lend, lend your wings! I mount! I fly!
O Grave! where is thy victory?
O Death! where is thy sting?"

Samuel Richardson

(1689–1761)

The *first* English novelist (in point of *time*). Author of *Pamela*, *Clarissa*, and *Sir Charles Grandison*.

From *Pamela*

(Letter I)

" I have been feared out of my senses; for just now as I was folding up this letter

in my late lady's dressing-room, in comes my young master! Good Sirs! how was I frighten'd! I went to hide the letter in my bosom, and he, seeing me tremble, said smiling, 'To whom have you been writing, Pamela?' I said, in my confusion, 'Pray your Honour forgive me!—Only to my father and mother.' He said, 'Well then, let me see how you are come on in your writing!' Oh how ashamed I was! He took it, without saying more, and read it quite thro', and then gave it me again;—and I said 'Pray your Honour forgive me!'—Yet I know not for what: for he was always dutiful to his parents; and why should he be angry that I was so to mine! And indeed he was not angry, for he took me by the hand, and said, 'You are a good girl, Pamela, to be kind to your aged father and mother.'"

James Thomson
(1700–1748)

Poet. Chief works: *The Seasons*, *Castle of Indolence*, and several dramas.

Evening in Autumn
From *Autumn*

"The western sun withdraws the shortened day,
And humid evening, gliding o'er the sky
In her chill progress, to the ground condensed
The vapour throws. Where creeping waters ooze,
Where marshes stagnate, and where rivers wind,
Cluster the rolling fogs, and swim along
The dusky-mantled lawn. Meanwhile the moon,
Full orb'd, and breaking through the scatter'd clouds,
Shows her broad visage in the crimson east.
Turn'd to the sun direct, her spotted disk,
Where mountains rise, umbrageous vales descend,
And caverns deep, as optic tube descries,
A smaller earth, gives us his blaze again,
Void of its flame, and sheds a softer day.
Now through the passing cloud she seems to stoop,
Now up the pure cerulean rides sublime."

Henry Fielding
(1707–1754)

First *great* English novelist. Chief works: *Joseph Andrews*; *Jonathan Wild*; *Tom Jones*; *Amelia*.

Pride
From *Amelia*

"The last vice that I shall mention is pride. There is not in the universe a more ridiculous nor a more contemptible animal than a proud clergyman: a turkey-cock or a jackdaw are objects of veneration when compared with him. I don't mean, by pride, that noble dignity of mind, to which goodness can only administer an adequate object, which delights in the testimony of its own conscience, and could not, without the highest agonies, bear its condemnation. By pride, I mean that saucy passion, which exults in every little eventual pre-eminence over other men; such are the ordinary gifts of nature, and the paltry presents of fortune, wit, knowledge, birth, strength, beauty, riches, titles and rank; that passion which is ever aspiring, like a silly child, to look over the heads of all about them; which while it servilely adheres to the great, flies from the poor as if afraid of contamination; devouring greedily every murmur of applause, and every look of admiration; pleased and elated with all kind of respect, and hurt and inflamed with the contempt of the lowest and most despicable of fools."

Samuel Johnson
(1709–1784)

Lexicographer, poet, and miscellaneous writer. Chief works: *London*, *The Vanity of Human Wishes* (poems); *Irene*, a tragedy; *The Rambler* and *Idler*, periodicals; *Dictionary of the English Language*; *Rasselas*, a tale; *Journey to the Western Highlands*, &c.

Wolsey
From *The Vanity of Human Wishes*

"In full-blown dignity, see Wolsey stand,
Law in his voice, and fortune in his hand:
To him the church, the realm, their powers consign;
Through him the rays of regal bounty shine;
Turned by his nod the stream of honour flows,
His smile alone security bestows;
Still to new heights his restless wishes tower;
Claim leads to claim, and power advances power;
Till conquest unresisted ceased to please,
And rights submitted, left him none to seize.
At length the sovereign frowns—the train of state
Mark the keen glance, and watch the sign to hate;
Where'er he turns he meets a stranger's eye,
His suppliants scorn him, and his followers fly;
Now drops at once the pride of awful state,
The golden canopy, the glittering plate,

The regal palace, the luxurious board,
The liveried army, and the menial lord.
With age, with cares, with maladies oppressed,
He seeks the refuge of monastic rest.
Grief aids disease, remembered folly stings,
And his last sighs reproach the faith of kings."

From *The Rambler*

"The disposition to defer every important design to a time of leisure and a state of settled uniformity, proceeds generally from a false estimate of the human power. If we except those gigantic and stupendous intelligences who are said to grasp a system by intuition, and bound forward from one series of conclusions to another, without regular steps through intermediate propositions, the most successful students make their advances in knowledge by short flights, between each of which the mind may lie at rest.

"For every single act of progression a short time is sufficient, and it is only necessary that, whenever that time is afforded, it be well employed."

David Hume
(1711–1777)

Historian and philosophical writer. Chiefly noted for his *History of England.*

On Wolsey's Career
From the *History of England*

"Thus died this famous cardinal, whose character seems to have contained as singular a variety as the fortune to which he was exposed. The obstinacy and violence of the king's temper may alleviate much of the blame which some of the favourite's measures have undergone; and when we consider that the subsequent part of Henry's reign was much more criminal than that which had been directed by Wolsey's counsels, we shall be inclined to suspect those historians of partiality, who have endeavoured to load the memory of this minister with such violent reproaches. If in foreign politics he sometimes employed his influence over the king for his private purposes rather than his master's service, which he boasted he had solely at heart, we must remember that he had in view the papal throne; a dignity which, had he attained it, would have enabled him to make Henry a suitable return for all his favours. The Cardinal of Amboise, whose memory is respected in France, always made this apology for his own conduct, which was in some respects similar to Wolsey's; and we have reason to think that Henry was well acquainted with the views by which his minister was influenced, and took a pride in promoting them. He much regretted his death, when informed of it, and always spoke favourably of his memory; a proof that humour, more than reason, or any discovery of treachery, had occasioned the last persecutions raised against him."

Thomas Gray
(1716–1771)

Poet. Chief works: His *Elegy;* Odes: *To Spring, To Adversity, On a Distant Prospect of Eton College, The Bard.*

On a Distant Prospect of Eton College
(Concluding stanza)

"To each his sufferings: all are men,
Condemned alike to groan;
The tender for another's pain,
The unfeeling for his own.
Yet, ah! why should they know their fate,
Since sorrow never comes too late,
And happiness too swiftly flies?
Thought would destroy their paradise.
No more; where ignorance is bliss,
'Tis folly to be wise."

From *The Elegy*

"The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Await alike the inevitable hour—
The paths of glory lead but to the grave.

. . . . . .

Full many a gem of purest ray serene,
The dark unfathomed caves of ocean bear:
Full many a flower is born to blush unseen
And waste its sweetness on the desert air."

Tobias Smollett
(1721–1771)

Novelist, historian and miscellaneous writer. Chief novels: *Roderick Random, Peregrine Pickle, Humphrey Clinker.* Amongst his other works may be mentioned his *History of England.*

From *Humphrey Clinker*

"Our adventures, since we left Scarborough, are scarce worth reciting; and yet I must make you acquainted with my sister Tabby's progress in husband-hunting. After her disappointments at Bath and London, she had actually begun to practise upon a certain adventurer, who was in fact a highwayman by profession; but he had been used to snares far more dangerous than

any she could lay, and escaped accordingly. Then she opened her batteries upon an old weather-beaten Scotch lieutenant, called Lismahago, who joined us at Durham, and is, I think, one of the most singular personages I ever encountered.

"His manner is as harsh as his countenance; but his peculiar turn of thinking, and his pack of knowledge, made up of the remnants of rarities, rendered his conversation desirable, in spite of his pedantry and ungracious address. I have often met with a crab apple in a hedge, which I have been tempted to eat for its flavour, even while I was disgusted by its austerity. The spirit of contradiction is naturally so strong in Lismahago, that I believe in my conscience he has rummaged, and read, and studied with indefatigable attention, in order to qualify himself to refute established maxims, and thus raise trophies for the gratification of polemical pride."

Oliver Goldsmith
(1728–1774)

Poet, dramatist, romancist. Chief works: *The Traveller*, *The Deserted Village*, *She stoops to Conquer* (drama), *The Vicar of Wakefield* (novel).

From *The Vicar of Wakefield* (chap. i.)

"I was ever of opinion, that the honest man who married and brought up a large family, did more service than he who continued single and only talked of population.

"From this motive, I had scarce taken orders for a year, before I began to think seriously of matrimony, and chose my wife as she did her wedding gown, not for a fine glossy surface, but such qualities as would wear well. To do her justice she was a good-natured notable woman; and as for breeding, there were few country ladies who could show more. She could read any English book without much spelling; but for pickling, preserving, and cooking none could excel her.

"She prided herself also upon being an excellent contriver of housekeeping; though I could never find that we grew richer with all her contrivances."

From *The Deserted Village*

"O blest retirement, friend to life's decline,
Retreats from care, that never can be mine,
How happy he who crowns, in shades like these,
A youth of labour with an age of ease;
Who quits a world where strong temptations try,
And, since 'tis hard to combat, learns to fly!
For him no wretches, born to work and weep,
Explore the mine, or tempt the dangerous deep;
Nor surly porter stands in guilty state,
To spurn imploring famine from the gate:
But on he moves to meet his latter end,
Angels around befriending Virtue's friend;
Bends to the grave with unperceived decay,
While Resignation gently slopes the way;
And, all his prospects brightening to the last,
His heaven commences ere the world be past."

Edmund Burke
(1729–1797)

Orator, political writer, statesman. Chief works: *Reflections on the French Revolution; On the Sublime and Beautiful; Letters on a Regicide Peace*, &c.

From *Letters on a Regicide Peace*

"The rules and definitions of prudence can rarely be exact; never universal. I do not deny, that, in small, truckling states, a timely compromise with power has often been the means, and the only means, of drawing out their puny existence: but a great state is too much to be envied, too much dreaded, to find safety in humiliation.

"To be secure, it must be respected. Power, and eminence, and consideration, are things not to be begged. They must be commanded; and they, who supplicate for mercy from others, can never hope for justice through themselves.

"What justice they are to obtain, as the alms of an enemy, depends upon his character: and that they ought well to know before they implicitly confide."

Edward Gibbon
(1737–1794)

Historian. Author of *The Decline and Fall of the Roman Empire*—the greatest English historical work.

Extract from vol. i. chap. vii.

"Of the various forms of government which have prevailed in the world, an hereditary monarchy seems to present the fairest scope for ridicule. Is it possible to relate without an indignant smile, that, on the father's decease, the property of a nation, like that of a drove of oxen, descends to his infant son, as yet unknown to mankind or to himself, and that the bravest warriors and the wisest statesmen, relinquishing their natural rights to empire, approach the royal cradle with bended knees and protestations of inviolable fidelity? Satire and declamation may paint these topics in the most

dazzling colours, but our more serious thoughts will respect a useful prejudice that establishes a rule of succession, independent of the passions of mankind; and we shall cheerfully acquiesce in any expedient which deprives the multitude of the dangerous, and indeed the ideal, power of giving themselves a master."

William Cowper
(1731–1800)

Poet and miscellaneous writer. Chief works: *Table Talk*, *The Task*, *John Gilpin*, *Letters*, &c.

From *John Gilpin*

" Away went Gilpin, and away
Went Gilpin's hat and wig,
He lost them sooner than at first,
For why? they were too big.

Now Mistress Gilpin, when she saw
Her husband posting down
Into the country far away,
She pull'd out half-a-crown.

And thus unto the youth she said
That drove them to the Bell—
This shall be yours when you bring back
My husband safe and well.

The youth did ride, and soon did meet
John coming back amain;
Whom in a trice he tried to stop,
By catching at his rein.

But not performing what he meant,
And gladly would have done,
The frighted steed he frighted more,
And made him faster run.

Away went Gilpin, and away
Went postboy at his heels,
The postboy's horse right glad to miss
The lumb'ring of the wheels.

Six gentlemen upon the road,
Thus seeing Gilpin fly,
With postboy scamp'ring in the rear,
They raised the hue and cry:—

'Stop thief! stop thief!—a highwayman!'
Not one of them was mute;
And all and each that pass'd that way
Did join in the pursuit.

And now the turnpike gates again
Flew open in short space;
The toll-man thinking as before,
That Gilpin rode a race.

And so he did, and won it too,
For he got first to town;
Nor stopp'd till where he first got up
He did again get down.

Now let us sing—Long live the King,
And Gilpin, long live he;
And when he next doth ride abroad,
May I be there to see!"

George Crabbe
(1754–1832)

Poet. Chief works: *The Library*, *The Parish Register*, *The Borough*, *The Newspaper*, Tales, &c.

From *The Parish Register*

" Is there a place, save one the poet sees,
A land of love, of liberty, and ease;
Where labour wearies not, nor cares suppress
Th' eternal flow of rustic happiness;
Where no proud mansion frowns in awful state,
Or keeps the sunshine from the cottage-gate;
Where young and old, intent on pleasure throng,
And half man's life is holiday and song?
Vain search for scenes like these! no view appears,
By sighs unruffled or unstain'd by tears;
Since vice the world subdued, and waters drown'd,
Auburn and Eden can no more be found.
Hence good and evil mixed, but man has skill
And power to part them, when he feels the will!
Toil, care, and patience bless th'abstemious few,
Fear, shame, and want the thoughtless herd pursue."

Thomas Campbell
(1777–1844)

Poet and miscellaneous writer. Chief works: *The Pleasures of Hope*, *Gertrude of Wyoming*. Minor poems: *The Battle of the Baltic*, *Hohenlinden*, *Lord Ullin's Daughter*, *Ye Mariners of England*, &c.

The Fall of Poland

From *The Pleasures of Hope*

" In vain, alas, ye gallant few!
From rank to rank your volley'd thunder flew:—
Oh, bloodiest picture in the book of Time,
Sarmatia fell, unwept, without a crime;
Found not a generous friend, a pitying foe,
Strength in her arms, nor mercy in her woe!
Dropp'd from her nerveless grasp the shattered spear,
Closed her bright eye, and curb'd her high career;—
Hope, for a season, bade the world farewell,
And Freedom shrieked—as Kosciusko fell!"

Lochiel's Warning (Wizard's)

" Lochiel, Lochiel, beware of the day
When the Lowlands shall meet thee in battle array!
For a field of the dead rushes red on my sight,
And the clans of Culloden are scattered in fight.
They rally, they bleed, for the kingdom and crown;
Woe, woe, to the riders that trample them down!
Proud Cumberland prances, insulting the slain,
And their hoof-beaten bosoms are trod to the plain.
But hark! through the fast-flashing lightning of war
What steed to the desert flies frantic and far?
'Tis thee, O Glenullin! whose bride shall await
Like a love-lighted watchfire, all night at the gate.
A steed comes at morning: no rider is there;
But its bridle is red with the sign of despair.
Weep, Albin! to death and captivity led!
O weep! but thy tears cannot number the dead;
For a merciless sword o'er Culloden shall wave,
Culloden! that reeks with the blood of the brave."

ROBERT BURNS

(1759–1796)

Scotland's greatest poet. Chiefly noted for his songs, which have endeared him to his countrymen. Other works are: *To a Mountain Daisy, The Cotter's Saturday Night, The Jolly Beggars, Tam o' Shanter*, &c.

Jean

" Of a' the airts the wind can blaw,
I dearly like the west,
For there the bonnie lassie lives,
The lassie I lo'e best:
There wild woods grow, and rivers row,
And mony a hill between;
But day and night my fancy's flight
Is ever wi' my Jean.

I see her in the dewy flowers,
I see her sweet and fair:
I hear her in the tunefu' birds,
I hear her charm the air:
There's not a bonnie flower that springs
By fountain, shaw, or green,
There's not a bonnie bird that sings,
But minds me o' my Jean."

Ae Fond Kiss

" Ae fond kiss, and then we sever;
Ae fareweel, and then, for ever!
Deep in heart-wrung tears I'll pledge thee,
Warring sighs and groans I'll wage thee!

Who shall say that Fortune grieves him,
While the star of hope she leaves him?
Me, nae cheerfu' twinkle lights me;
Dark despair around benights me.

I'll ne'er blame my partial fancy,
Naething could resist my Nancy;
But to see her was to love her,
Love but her, and love for ever.

Had we never loved sae kindly,
Had we never loved sae blindly,
Never met—or never parted,
We had ne'er been broken-hearted.

Fare thee weel, thou first and fairest!
Fare thee weel, thou first and dearest!
Thine be ilka joy and treasure,
Peace, enjoyment, love, and pleasure!

Ae fond kiss, and then we sever;
Ae fareweel, alas, for ever!
Deep in heart-wrung tears I'll pledge thee,
Warring sighs and groans I'll wage thee!"

Stanzas from *To a Mountain Daisy*

" There, in thy scanty mantle clad,
Thy snawy bosom sunward spread,
Thou lifts thy unassuming head
In humble guise;
But now the share uptears thy bed,
And low thou lies!

Such is the fate of artless maid,
Sweet flow'ret of the rural shade!
By love's simplicity betrayed,
And guileless trust,
Till she, like thee, all soiled, is laid
Low i' the dust.

Such is the fate of simple bard,
On life's rough ocean luckless starred!
Unskilful he to note the card
Of prudent lore,
Till billows rage, and gales blow hard,
And whelm him o'er."

SIR WALTER SCOTT

(1771–1832)

Novelist, poet, and miscellaneous writer. Chief poems: *Lay of the Last Minstrel, Marmion, Lady of the Lake.* Novels: *The Waverley Series, Guy Mannering, Rob Roy, The Heart of Midlothian, The Antiquary, Ivanhoe*, &c. &c. Also wrote *Life of Napoleon, Life of Swift*, &c.

From *The Heart of Midlothian*

" If I were to choose a spot from which the rising or setting sun could be seen to the

greatest possible advantage, it would be that wild path winding around the foot of the high belt of semicircular rocks, called Salisbury Crags, and marking the verge of the steep descent which slopes down into the glen on the south-eastern side of the City of Edinburgh. The prospect, in its general outline, commands a close-built, high-piled city, stretching itself out beneath, in a form which, to a romantic imagination, may be supposed to represent that of a dragon; now a noble arm of the sea, with its rocks, isles, distant shores, and boundary of mountains; and now a fair and fertile champaign country, varied with hill, dale, and rock, and skirted by the picturesque ridge of the Pentland mountains. But as the path gently circles around the base of the cliffs, the prospect, composed as it is of these enchanting and sublime objects, changes at every step, and presents them blended with, or divided from, each other, in every possible variety which can gratify the eye and the imagination. When a piece of scenery, so beautiful, yet so varied—so exciting by its intricacy, and yet so sublime,—is lighted up by the tints of morning or of evening, and displays all that variety of shadowy depth, exchanged with partial brilliancy, which gives character even to the tamest of landscapes, the effect approaches near to enchantment."

From *Marmion* (canto vi. 30)

" O Woman! in our hours of ease,
Uncertain, coy, and hard to please,
And variable as the shade
By the light quivering aspen made:
When pain and anguish wring the brow,
A ministering angel thou! "

From *The Lady of the Lake*

" A chieftain's daughter seemed the maid;
Her satin snood, her silken plaid,
Her golden brooch, such birth betrayed.
And seldom was a snood amid
Such wild luxuriant ringlets hid,
Whose glossy black to shame might bring
The plumage of the raven's wing;
And seldom o'er a breast so fair,
Mantled a plaid with modest care,
And never brooch the folds combined
Above a heart more good and kind.
Her kindness and her worth to spy,
You need but gaze in Ellen's eye;
Not Katrine, in her mirror blue,
Gives back the shaggy banks more true
Than every free-born glance confessed
The guileless movements of her breast;
Whether joy danced in her dark eye,
Or woe or pity claimed a sigh,
Or filial love was glowing there,
Or meek devotion pour'd a prayer,
Or tale of injury called forth
The indignant spirit of the North.
One only passion unreveal'd,
With maiden pride the maid concealed,
Yet not less purely felt the flame;—
O need I tell that passion's name! "

SAMUEL TAYLOR COLERIDGE
(1772–1834)

Poet and miscellaneous writer. Chief works: *The Rime of the Ancient Mariner, Christabel* (a fragment), *Ode to the Departing Year, Hymn before Sunrise in the Vale of Chamouni, Lectures on Shakespeare, Biographia Literaria*, &c.

From *The Rime of the Ancient Mariner*

" The fair breeze blew, the white foam flew,
The furrows streamed off free.
We were the first that ever burst
Into that silent sea.

Down dropt the breeze, the sails dropt down,
'Twas sad as sad could be;
And we did speak only to break
The silence of the sea.

All in a hot and copper sky,
The bloody sun at noon
Right up above the mast did stand,
No bigger than the moon.

Water, water, everywhere,
And all the boards did shrink;
Water, water, everywhere,
Nor any drop to drink.

The very deep did rot: O Christ!
That ever this should be!
Yea, slimy things did crawl with legs
Upon the slimy sea."

From *Christabel*

" The lovely lady Christabel,
Whom her father loved so well,
What makes her in the wood so late
A furlong from the castle gate?
She had dreams all yesternight
Of her own betrothed knight;
Dreams that made her moan and leap
As on her bed she lay in sleep:
And she in midnight wood will pray
For the weal of her lover that's far away.

She stole along, she nothing spoke,
The breezes they were still also;
And naught was green upon the oak,
But moss and rarest mistletoe;
She kneels beneath the huge oak tree
And in silence prayeth she."

CHARLES LAMB
(1775–1834)

Essayist, critic, poet. Chief works: *Essays of Elia*; tales founded on the Plays of Shakespeare; occasional poems; &c.

A Quaker's Meeting
From the *Essays of Elia*

"Reader, would'st thou know what peace and quiet mean; would'st thou find a refuge from the noises and clamours of the multitude; would'st thou enjoy at once solitude and society; would'st thou possess the depths of thine own spirit in stillness, without being shut out from the consolatory faces of thy species; would'st thou be alone, and yet accompanied; solitary, yet not desolate; singular, yet not without some to keep thee in countenance; a unit in aggregate; a simple in composite:—come with me into a Quaker's Meeting."

The Old Familiar Faces

I have had playmates, I have had companions,
In my days of childhood, in my joyful school days,
All, all are gone, the old familiar faces.

I have been laughing, I have been carousing,
Drinking late, sitting late, with my bosom cronies,
All, all are gone, the old familiar faces.

I loved a love once, fairest among women;
Closed are her doors on me, I must not see her—
All, all are gone, the old familiar faces.

I have a friend, a kinder friend has no man;
Like an ingrate, I left my friend abruptly;
Left him, to muse on the old familiar faces.

Ghost-like, I paced round the haunts of my childhood,
Earth seemed a desart [*sic*] I was bound to traverse,
Seeking to find the old familiar faces.

Friend of my bosom, thou more than a brother,
Why wert not thou born in my father's dwelling?
So might we talk of the old familiar faces—

How some they have died, and some they have left me,
And some are taken from me; all are departed;
All, all are gone, the old familiar faces."

JANE AUSTEN
(1775–1817)

Novelist, skilful in delineating character. Chief works: *Pride and Prejudice, Mansfield Park, Persuasion, Sense and Sensibility.*

From *Mansfield Park*

"A young woman, pretty, lively, with a harp as elegant as herself, and both placed near a window, cut down to the ground, and opening on a little lawn, surrounded by shrubs in the rich foliage of summer, was enough to catch any man's heart. The season, the scene, the air, were all favourable to tenderness and sentiment. Mrs. Grant and her tambour frame were not without their use; it was all in harmony; and as everything will turn to account when love is once set going, even the sandwich tray, and Dr. Grant doing the honours of it, were worth looking at. Without studying the business, however, or knowing what he was about, Edmund was beginning, at the end of a week of such intercourse, to be a good deal in love; and to the credit of the lady it may be added, that, without his being a man of the world or an elder brother, without any of the arts of flattery or the gaieties of small talk, he began to be agreeable to her. She felt it to be so, though she had not foreseen, and could hardly understand it: for he was not pleasant by any common rule; he talked no nonsense; he paid no compliments: his opinions were unbending, his attentions tranquil and simple."

LORD BYRON
(1788–1824)

Poet. Chief works: *Hours of Idleness, English Bards and Scotch Reviewers, Childe Harold's Pilgrimage, The Prisoner of Chillon, Don Juan, Cain, Mazeppa*, &c. &c.

From *The Isles of Greece*

"The mountains look on Marathon—
And Marathon looks on the sea;
And musing there an hour alone,
I dream'd that Greece might still be free;
For standing on the Persians' grave,
I could not deem myself a slave.

A king sat on the rocky brow
Which looks o'er sea-born Salamis;
And ships by thousands lay below,
And men in nations;—all were his!
He counted them at break of day—
And when the sun set where were they?

And where are they ? and where art thou,
My country ? On thy voiceless shore
The heroic lay is tuneless now—
The heroic bosom beats no more !
And must thy lyre, so long divine,
Degenerate into hands like mine ?

'Tis something, in the dearth of fame,
Though link'd among a fetter'd race,
To feel at least a patriot's shame,
Even as I sing, suffuse my face ;
For what is left the poet here ?
For Greeks a blush—for Greece a tear."

From *The Dream*

" Our life is twofold : Sleep hath its own world,
A boundary between the things misnamed
Death and existence : Sleep hath its own world,
And a wide realm of wild reality ;
And dreams in their development have breath.
And tears, and tortures, and the touch of joy ;
They leave a weight upon our waking thoughts,
They take a weight from off our waking toils,
They do divide our being : they become
A portion of ourselves as of our time,
And look like heralds of eternity ;
They pass like spirits of the past, they speak
Like sibyls of the future : they have power—
The tyranny of pleasure and of pain ;
They make us what we were not—what they will,
And shake us with the vision that's gone by
The dread of vanis'd shadows—Are they so ?
Is not the past all shadow ? What are they ?
Creations of the mind ? The mind can make
Substances, and people planets of its own
With beings brighter than have been, and give
A breath to forms, which can outlive all flesh."

ROBERT SOUTHEY
(1774–1843)

Poet and biographer. Chief works: *Thalaba, The Curse of Kehama.* Several Odes. *Lives of Bunyan, Cromwell, Nelson, and Wesley.*

Stanzas written in his Library

" My days among the Dead are past ;
Around me I behold,
Where'er these casual eyes are cast,
The mighty minds of old.
With them I take delight in weal,
And seek relief in woe ;
And while I understand and feel
How much to them I owe,
My cheeks have often been bedewed
With tears of thoughtful gratitude.

My thoughts are with the Dead, with them
I live in long-past years,
Their virtues love, their faults condemn,
Partake their hopes and fears,
And from their lessons seek and find
Instruction with a humble mind.

My hopes are with the Dead, anon
My place with them will be,
And I with them shall travel on
Through all futurity ;
Yet leaving here a name, I trust,
That will not perish with the dust."

Kailyal
From *Kehama*

" Well might thou thus adore that heavenly Maid
For never Nymph of Mountain,
Of Grove, or Lake, or Fountain,
With a diviner presence filled the shade.
No idle ornaments deface
Her natural grace,
Musk-spot, nor sandal-streak, nor scarlet stain,
Ear-drop, nor chain, nor arm nor ankle-ring,
Nor trinkery on front, or neck, or breast,
Marring the perfect form ; she seemed a thing
Of Heaven's prime uncorrupted work, a child
Of early Nature undefiled,
A daughter of the years of innocence."

WILLIAM WORDSWORTH
(1770–1850)

One of England's great poets. Chief works: *The Excursion, The White Doe of Rylstone.* Poems on various subjects, and many beautiful sonnets.

From *The Tables Turned*

" One impulse from a vernal wood
May teach you more of man,
Of moral evil and of good,
Than all the sages can."

From *Intimations of Immortality*

" Our birth is but a sleep and a forgetting ;
The soul that rises with us, our life's star,
Hath had elsewhere its setting,
And cometh from afar ;
Not in entire forgetfulness,
And not in utter nakedness,

But trailing clouds of glory do we come
From God who is our home ;
Heaven lies about us in our infancy !
Shades of the prison-house begin to close
Upon the growing boy,
But he beholds the light, and whence it flows,—
He sees it in his joy ;
The youth, who daily from the east
Must travel, still is Nature's priest,
And by the vision splendid
Is on the way attended ;
At length the man perceives it die away,
And fade into the light of common day."

On the Extinction of the Venetian Republic

" Once did she hold the gorgeous East in fee ;
And was the safeguard of the West : the worth
Of Venice did not fall below her birth,
Venice the eldest Child of Liberty.
She was a maiden city, bright and free ;
No guile seduced, no force could violate ;
And when she took unto herself a mate,
She must espouse the everlasting Sea.
And what if she had seen those glories fade,
Those titles vanish, and that strength decay ;
Yet shall some tribute of regret be paid
When her long life hath reach'd its final day :
Men are we, and must grieve when even the shade
Of that which once was great is pass'd away."

Percy Bysshe Shelley
(1792–1822)

Poet. Chief works : *Queen Mab, Alastor, Adonais, The Cloud, Ode to the Skylark, The Revolt of Islam, Prometheus Unbound*, &c.

From *The Cloud*

" I bring fresh showers for the thirsting flowers,
From the seas and the streams ;
I bear light shade for the leaves when laid
In their noon-day dreams.
From my wings are shaken th[illegible] that waken
The sweet buds every[illegible]
When rocked to rest [illegible]r's breast,
As she dances [illegible]
I wield the flail [illegible]
And whit[illegible]
And then a[illegible]
And [illegible]

I am the daughter of earth and water,
And the nursling of the sky ;
I pass through the pores of the ocean and shores ;
I change but I cannot die.
For after the rain when, with never a stain,
The pavilion of heaven is bare,
And the winds and sunbeams with their convex gleams
Build up the blue dome of air,
I silently laugh at my own cenotaph,
And out of the caverns of rain,
Like a child from the womb, like a ghost from the tomb,
I arise and unbuild it again."

The World's Wanderers

I

" Tell me, thou star, whose wings of light
Speed thee in thy fiery flight,
In what cavern of the night
Will thy pinions close now ?

II

Tell me, moon, thou pale and grey
Pilgrim of heaven's homeless way,
In what depth of night or day
Seekest thou repose now ?

III

Weary wind, who wanderest
Like the world's rejected guest,
Hast thou still some secret nest
On the tree or billows ? "

John Keats
(1795–1821)

Poet of great promise who died young. Chief works : *Endymion, Hyperion, Eve of St. Agnes*, &c.

Fallen Saturn
(From *Hyperion*)

" Deep in the shady sadness of a vale
Far sunken from the healthy breath of morn,
Far from the fiery noon, and Eve's one star,
Set grey-haired Saturn, quiet as a stone,
Still as the silence round about his lair ;
Forest on forest hung about his head
Like cloud on cloud. No stir of air was there,
Not so much life as on a summer's day
Robs not one light seed from the feather'd grass,
But where the dead leaf fell, there did it rest.
A stream went voiceless by, still deaden'd more
By reason of his fallen divinity,

Spreading a shade; the Naiad 'mid her reeds
Pressed her cold finger closer to her lips.
Along the margin-sand large footmarks went,
No further than to where his feet had stray'd,
And slept there since. Upon the sodden ground,
His old right hand lay nerveless, listless, dead,
Unsceptred; and his realmless eyes were closed;
While his bow'd head seemed list'ning to the Earth,
His ancient mother, for some comfort yet"

Lord Macaulay
(1800–1859)

Historian, essayist, poet. Chief works: *History of England from the Accession of James II.*, Essays, *Lays of Ancient Rome*, &c.

The Acquittal of the Bishops

"At ten the Court again met. The crowd was greater than ever. The jury appeared in their box, and there was a breathless stillness.

"Sir Samuel Astry spoke: 'Do you find the defendants, or any of them, guilty of the misdemeanour whereof they are impeached, or not guilty?' Sir Roger Langley answered, 'Not guilty.' As the words passed his lips, Halifax sprung up and waved his hat. At that signal, benches and galleries raised a shout. In a moment ten thousand persons, who crowded the great hall, replied with a still louder shout, which made the old oaken roof crack; and, in another moment, the innumerable throng without set up a third huzza, which was heard at Temple Bar. The boats which covered the Thames gave an answering cheer. A peal of gunpowder was heard on the water, and another, and another; and so, in a few moments, the glad tidings went flying past the Savoy and the Friars to London Bridge, and to the forest of masts below."

Ivry
(The opening stanza only)

"Now glory to the Lord of hosts, from whom all glories are!
And glory to our sovereign liege, King Henry of Navarre!
Now, let there be the merry sound of music and of dance,
Through thy cornfields green, and many vines, oh, pleasant land of France!
And thou, Rochelle, our own Rochelle, proud city of the waters,
Again let rapture light the eyes of all thy mourning daughters.
As thou wert constant in our ills, be joyous in our joy,
For cold, and stiff, and still, are they who wrought thy walls annoy.
Hurrah! hurrah! a single field hath turned the chance of war!
Hurrah! hurrah! for Ivry, and King Henry of Navarre!"

Thomas Carlyle
(1795–1881)

Philosopher and historian. Chief works: *French Revolution, Lives of Schiller and Frederick the Great, Oliver Cromwell's Letters and Speeches, Past and Present, Heroes and Hero Worship*, &c.

The Gospel of Work
From *Past and Present*

"All true Work is sacred; in all true Work, were it but true hand-labour, there is something of divineness. Labour, wide as the Earth, has its summit in Heaven. Sweat of the brow; and up from that to sweat of the brain, sweat of the heart; which includes all Kepler calculations, Newton meditations, all Sciences, all spoken epics, all acted Heroisms, Martyrdoms,—up to that 'Agony of bloody sweat,' which all men call divine! O brother, if this is not 'worship,' then I say, the more pity for worship; for this is the noblest thing yet discovered under God's sky."

On Dante's Portrait
From *Heroes and Hero Worship*

". . . that Portrait commonly attributed to Giotto, which looking on it, you cannot help inclining to think genuine, whoever did it. To me it is a most touching face; perhaps of all faces that I know, the most so. Lonely there, painted as on vacancy, with the simple laurel wound round it; the deathless sorrow and pain, the known victory which is also deathless;—significant of the whole history of Dante! I think it is the mournfullest face that ever was painted from reality; an altogether tragic, heart-affecting face. There is in it, as foundation of it, the softness, tenderness, gentle[illegible]ection as of a child; but all this is as[illegible]gealed into sharp contradiction, into[illegible]ion, isolation, proud hopeless pai[illegible]thereal soul looking out so st[illegible]grim-trenchant, as from i[illegible]k-ribbed ice! Withal i[illegible]silent scornful one: [illegible]of godlike disdain [illegible]nt his heart,— [illegible]insignificant [illegible]to torture [illegible]The face

of one wholly in protest, and lifelong unsurrendering battle, against the world-Affection all Converted into indignation; an implacable indignation; slow, equable, silent, like that of a god! The eye too, it looks out as in a kind of *surprise*, a kind of inquiry, Why the world was of such a sort? This is Dante: so he looks, this 'voice of ten silent centuries,' and sings us 'his mystic unfathomable song.'"

Alfred Tennyson
(1809–1892)

Poet. Chief works: *Idylls of the King, In Memoriam, Princess, Maud, Harold, Becket, Queen Mary*, &c.

Stanzas from *In Memoriam*

"I held it truth, with him who sings
To one clear harp in divers tones,
That men may rise on stepping-stones
Of their dead selves to higher things.

But who shall so forecast the years
And find in loss a gain to match?
Or teach a hand thro' time to catch
The far-off interest of tears?

Let love clasp grief lest both be drowned,
Let darkness keep her raven gloss;
Ah! sweeter to be drunk with loss,
To dance with death, to beat the ground,

Than that the victor Hours should scorn
The long result of love, and boast,
'Behold the man that loved and lost,
But all he was is overworn.'

. . . . . .

I sometimes hold it half a sin
To put in words the grief I feel:
For words, like Nature, half reveal
And half conceal the soul within.

. . . . . .

I hold it true, whate'er befall,
I feel it when I sorrow most;
'Tis better to have loved and lost
Than never to have loved at all."

Elizabeth Barrett Browning
(1809–1861)

Poetess. Chief works: Translation of *Prometheus Bound, Casa Guidi Windows, Aurora Leigh, Cowper's Grave, The cry of the Children, The Seraphim*, &c.

Prometheus

"Under earth, under Hades,
Where the home of the shade is,
All into the deep, deep Tartarus,
I would he had hurled me adown.
I would he had plunged me, fastened thus
In the knotted chain with the savage clang,
All into the dark where there should be none,
Neither god nor another, to laugh and see.
But now the winds sing thro' and shake
The hurtling chains wherein I hang,
And I, in my naked sorrows, make
Much mirth for my enemy."

From *Aurora Leigh*

"And verily many thinkers of this age,
Aye, many Christian teachers, half in heaven,
Are wrong in just my sense, who understood
Our natural world too insularly, as if
No spiritual part completed it,
Consummating its meaning, rounding all
To justice and perfection, line by line,
Form by form, nothing single nor alone,
The great below clenched by the great above."

William Makepeace Thackeray
(1811–1863)

Novelist, &c. Chief works: *Vanity Fair, The Newcomes, Pendennis, Esmond, Philip, The Virginians, The Book of Snobs, The Yellowplush Papers, History of the Four Georges*, &c.

Respect paid to Riches
From *Vanity Fair*

"What a dignity it gives an old lady, that balance at her bankers! How tenderly we look at her faults if she is a relative (and may every reader have a score of such), what a kind good-natured old creature we find her!

"How the junior partner of Hobbs and Dobbs leads her smiling to the carriage with the lozenge upon it, and the fat wheezy coachman! How when she comes to pay us a visit, we generally find an opportunity to let our friends know her station in the world! We say (and with perfect truth) I wish I had Miss MacWhirter's signature to a cheque for five thousand pounds. She wouldn't miss it, says your wife. She is my aunt, say you, in an easy careless way, when your friend asks if Miss MacWhirter is any relative. Your wife is perpetually sending her little testimonies of affection, your little girls work endless worsted baskets, cushions and footstools for her. What a good fire there is in her room when she comes to pay you a visit, although your wife laces her stays without one! The house during her stay assumes a festive, neat, warm, jovial, snug appearance not visible at other seasons. You yourself, dear Sir, forget to go to sleep after dinner, and find yourself all of a sudden (though you invariably lose) very fond of a rubber. What good dinners you have—game every day, Malmsey,

Madeira, and no end of fish from London. Even the servants in the kitchen share in the general prosperity; and, somehow, during the stay of Miss MacWhirter's fat coachman, the beer is grown much stronger, and the consumption of tea and sugar in the nursery (where her maid takes her meals) is not regarded in the least. Is it so, or is it not so? I appeal to the middle classes. Ah, gracious powers! I wish you would send me an old aunt—a maiden aunt—an aunt with a lozenge on her carriage, and a front of light coffee-coloured hair—how my children should work bags for her, and my Julia and I would make her comfortable! Sweet—sweet vision! Foolish—foolish dream!"

Charles Dickens
(1812–1870)

The most popular of English novelists. Chief works: *Sketches by Boz*, *Pickwick Papers*, *Oliver Twist*, *Nicholas Nickleby*, *Our Mutual Friend*, *The Old Curiosity Shop*, *Barnaby Rudge*, *Martin Chuzzlewit*, *David Copperfield*, *Little Dorrit*, *Dombey and Son*, *Great Expectations*, *Tale of Two Cities*, *The Mystery of Edwin Drood*, &c.

Oliver Astonishes Noah
From *Oliver Twist*

"One day, Oliver and Noah had descended into the kitchen at the usual dinner-hour, to banquet upon a small joint of mutton—a pound and a half of the worst end of the neck—when, Charlotte being called out of the way, there ensued a brief interval of time, which Noah Claypole, being hungry and vicious, considered he could not possibly devote to a worthier purpose than aggravating and tantalising young Oliver Twist.

"Intent upon this innocent amusement, Noah put his feet on the tablecloth; and pulled Oliver's hair; and twitched his ears; and expressed his opinion that he was a 'sneak'; and furthermore announced his intention of coming to see him hanged, whenever that desirable event should take place; and entered upon various other topics of petty annoyance, like a malicious and ill-conditioned charity-boy as he was. But none of these taunts producing the desired effect of making Oliver cry, Noah attempted to be more facetious still; and in this attempt, did what many small wits, with far greater reputations than Noah, sometimes do to this day, when they want to be funny. He got rather personal.

"'Work'us,' said Noah, 'how's your mother?'

"'She's dead,' replied Oliver, 'don't you say anything about her to me.' Oliver's colour rose as he said this; he breathed quickly; and there was a curious working of the mouth and nostrils, which Mr. Claypole thought must be the immediate precursor of a violent fit of crying. Under this impression he returned to the charge.

"'What did she die of, Work'us?" said Noah.

"'Of a broken heart, some of our old nurses told me,' replied Oliver; more as if he was talking to himself than answering Noah. 'I think I know what it must be to die of that.'

"'Tol-de-rol-lol-lol, right fol-lairy, Work'us,' said Noah, as a tear rolled down Oliver's cheek. 'What's set you a snivelling now?'

"'Not you,' replied Oliver, hastily brushing the tear away. 'Don't think it.'

"'Oh, not me, eh?' sneered Noah.

"'No, not you,' replied Oliver sharply. 'There; that's enough. Don't say anything more to me about her; you'd better not!'

"'Better not!' exclaimed Noah. 'Well! Better not! Work'us, don't be impudent. *Your* mother, too! She was a nice 'un, she was. Oh Lor!' And here Noah nodded his head expressively; and curled up as much of his small red nose as muscular action could collect together, for the occasion.

"'Yer know, Work'us,' continued Noah, emboldened by Oliver's silence, and speaking in a jeering tone of affected pity; of all tones the most annoying; 'yer know, Work'us, it can't be helped now; and of course you couldn't help it then: I'm very sorry for it; and I'm sure we all are, and pity you very much. But yer must know, Work'us, yer mother was a regular right-down bad 'un.'

"'What did you say?' inquired Oliver, looking up very quickly.

"'A regular right-down bad 'un, Work'us,' replied Noah coolly. 'And it's a great deal better, Work'us, that she died when she did, or she'd have been hard-labouring in Bridewell, or transported, or hung; which is more likely than either, isn't it?'

"Crimson with fury, Oliver started up; overthrew the chair and table; seized Noah by the throat; shook him in the violence of his rage, till his teeth chattered in his head; and, collecting his whole force into one heavy blow, felled him to the ground."

CHAPTER IV
FOLK POETRY

Folk-Songs

In early civilisation poetry and song are communal—that is, they spring from the people. Some one must have composed the song, but he was forgotten; it was handed down orally, and no doubt changed in transmission. This would account for the different extant versions of ballads and songs.

The old folk-song is fast dying out. Fifty years ago the rustics sang old ballads and songs: now they whistle the latest music-hall ditty. Only among the children does the folk-song persist. Scientists tell us that the young of animals tend to resemble the ancestors they evolved from. The theory applies to children's songs and games. In his stories the boy keeps alive the ancient tales of Jack the Giant-Killer, in her rhymes the girl preserves the folk-story of Little Bo-Peep. In their games children copy the doings of their elders, hence we find games dealing with matrimony, hunting, and war.

There is much to be learned from these games. The present writer remembers a rhyme used by schoolgirls in Forfarshire, Scotland, in playing a "matrimony" game. It ran thus:

"The wind and the wind and the wind blows high,
The rain comes pattering from the sky;
(*Girl's name*) says she'll die
For the lad with the rolling eye.
She is handsome, she is pretty,
She is the girl of the golden city;
She is counted one, two, three;
How I wonder who he'll be!
(*They pause to choose a boy's name.*)
(*Boy's name*) says he loves her;
All the boys are fighting for her;
Let the boys do what they like,
(*Boy's name*) will have his wife."

Now, in Staffordshire, England, the girls sing this rhyme:

"The wind wind blows and the rain rain goes,
And the clouds come gathering from the sky.
(*Girl's name*) is very pretty;
She is a girl of a noble city;
She is the girl of one, two, three;
Pray come tell me who's she'll be.
(*They pause, and she chooses a boy's name.*)
(*Boy's name*) says he loves her;
All the boys are fighting for her;
Let the boys say what they will,
(*Boy's name*)'s got her still.

Obviously the two versions are from the same source. The rhyme may have been carried either north or south in later years, but there is a probability that the two versions are descended from a common ancestor known to the folk. It should be remembered that the non-Celtic people in Scotland spoke a Northern English dialect in early times.

Doggerel rhymes for counting out—that is, finding out who is "it" in a game, seem to be communal. One of them runs:

"Eenitie, feenitie, fickity feg,
Ell dell domin's egg;
Irky, birky, starry rock,
An tan too's Jock;
Black pudden, white troot,
That shows you're oot."

This jumble is found in varying forms in North-East Scotland. Snatches like this suggest that early folk-song was more concerned with a good rattling rhythm than with sense. The songs of the West African negroes seem to be rhythmical and nothing more; one man beats a tom-tom monotonously, and the others dance clumsily and mutter what may be sense, but what sounds like jargon.

We may conclude that our own Teutonic and Celtic ancestors had their folk-songs. One man in the tribe would be famous for his voice, and he would sing to the others. This man would become the minstrel of the tribe.

We know that the Saxons before they invaded Britain had their minstrels. In *Beowulf* we find minstrels telling stories in song, and accompanying themselves on the harp. The hero Beowulf hears in song of the doings of the monster Grendal. The minstrel does not appear in Teutonic history until war began to take the predominant place in the fourth century; then he recounted the doings of the tribe's heroes. But singing was by no means confined to the minstrel; in *Beowulf* we find the king taking the harp and singing. Much later we have the story of King Alfred, disguised as a minstrel entering the Danish camp. Alfred possibly used to amuse his soldiers at leisure moments. In the Norse sagas the minstrel goes into battle and sings to the men.

The chief point about the early minstrel was that he played the part of the modern newspaper; he carried tales from place to

place. He did not express his own individuality. Sometimes, as in *Beowulf*, minstrel phrases, " I saw," " I know," " I know not whither," appear, but they were stock terms that meant nothing.

In later history the minstrel degenerates; after the closing of the Roman theatres he becomes a sort of travelling acrobat or clown.

Whether the minstrel composed his own songs or sang the folk-songs is a question often debated. The main consideration is that all over Europe folk-song flourished from the earliest times. In the Middle Ages we find the troubadours of Provence, the trouvères of North France, and the minnesingers of Germany, singing their songs. The minnesingers were of aristocratic descent and sang of love (German, *minne*), composing and setting to music their own verses. Contests were frequent. In time the minnesingers degenerated and their songs became coarse. The knights ceased to write, and the craftsmen took their place. These craftsmen were the meistersingers. Wagner's opera, *The Meistersingers*, gives one an excellent impression of the singing contests of the time. We see the same kind of contest in the opera *Tannhäuser*.

The songs of the trouvères and the meistersingers were not exactly folk-songs, for the chief characteristic of a folk-song is its lack of conscious art. But both trouvères and meistersingers borrowed from the folk-songs. Much later Robert Burns borrowed the folk-songs of Scotland and made them perfect works of conscious art.

We have advanced the theory that folk-songs began with rhythmical jargon. In old folk-songs we find series of interjections (*cf.* Shakespeare's songs with their " Hey nonny nonny "), just as we find the meaningless jumble of words in children's rhymes. Jargon formed the refrain, another characteristic of the folk-song. The third characteristic of the early folk-songs is repetition. In the early ballads, verses are repeated again and again, *e.g.* in *Baby Lon*, but many refrains were in Latin.

The first folk-songs were always connected with the dance. The call to the dance and the interchange of crude satire by rustics are common features.

In the early Middle Ages Latin hymns were sung in the English churches, and the metre of the hymns must have affected the rustic's sense of rhythm. Travelling minstrels brought the folk-song nearer to the hymns in form, and the cultured Anglo-French verse of the aristocracy lent to and borrowed from the folk-song.

Of great importance are the carols. Carols were religious and therefore popular. Many were in Latin and English combined. It is here that lyrical movement comes in almost for the first time. In the carol we see the repetition common to early folk-songs:

" Of a rose, a lovely rose, of a rose I sing, I sing,
Jesu, Jesu, Jesu, Jesu,
Save us all thro' thy virtu."

The folk-song enters into the mystery plays, the lyrical stanzas being almost perfect in these songs. Here we have dialogue in verse, and dialogue was common in folk-song.

The early folk-song did not set out to teach anything; it was only later that it became didactic. We have songs that gave simple advice on morals. Late also are the songs that satire women and the songs of drinking. These two are sometimes combined—the women gossip while they drink. Dunbar's *Twa Merrit Wemen and the Wedo* is of this type. Then there were hunting-songs and love-songs.

The exquisite songs of the Elizabethan dramatists and their successors do not concern us here. They are art songs made by individuals; the folk-song proper has no known author. The art song has practically killed the folk-song. In country districts ballads and folk-songs are sometimes heard, but the competition of the town songs is too strong. Quick travelling, printing of music, cinema shows, and other means, carry the latest London music-hall ditty to the North of Scotland and the West of Ireland in a few weeks.

Ballads

A ballad is a story told in song. No one knows how the ballad arose, but various theories have been put forth. The ballad was originally associated with a ring-dance or ring-sang. We have all heard the rhymes sung by schoolgirls in their jing-a-rings:

"Water, water, wallflower,
Growing up so high.
We are all ladies,
And we must all die," &c.

This is a common school-game, but it is not a ballad, for there is no story in it. Possibly the story was added to a jingling rhyme as an excuse for prolonging the game. But where did the story come from? Many English and Scots ballad stories are simply variants of continental or Eastern folk-tales, and it is certain that such stories sprang from a primitive stock. The Old English epic *Beowulf* was composed long before the Jutes, Angles, and Saxons invaded

Britain; its phrases were the stock phrases common to Teutonic minstrels, and these phrases are found in English literature long after the invasion of Britain. No authority cares to *date* our ballads, but we may conjecture that some of our ballad stories were brought from the Continent by the Saxon invaders.

The written ballad is generally supposed to date from the fifteenth century, and *Judas*, beginning "Hit was upon a Scerethorsday," is the oldest, according to the great authority Professor Child. Many fifteenth-century ballads are broken-down epics and romances. *Hynd Horn* comes from the old romantic tale of *King Horn*. The beginning of this ballad suggests the dance and refrain:

"Hynd Horn's bound, love, and Hynd Horn's free,
With a hey lillelu and a how lo lan."

One dancer possibly recited the first line, and the others sang the second line as a chorus. The ring *carole* still exists in the Faroe Islands, and the inhabitants recite spun-out ballads that keep them dancing for a long time.

The ballad *King Orfeo* has a curious history. In the nineteenth century an old man in the Shetland Islands was heard to sing this ballad. It begins:

"Der lived a king inta da aste,
Scowan ürla grün."

The old man could not tell the meaning of the second line—the refrain—for the simple reason that it is Norse. The ballad must have come from a Norse saga, and it is quite easily traced, for it is the old story of Orpheus and Eurydice, with a happy ending. It did not come straight from the classical story; there must have been many intermediate stages. There is an old Breton lay, *Sir Orfeo*, also with the happy ending. In neither version is anything said about Orpheus being forbidden to look back. The romances were not, as a rule, tragical; they preferred the happy ending. But the best ballads refuse the happy ending. *Chevy Chase, The Death of Robin Hood, The Death of Parcy Reed, Helen of Kirconnell*, all end gloomily.

It is doubtful whether ballads were sung to dances during the fifteenth century. Possibly travelling minstrels sung their ballads to seated audiences, and these minstrels would naturally try to prolong their stories. This may account for the Robin Hood group of ballads, and for *Adam Beel, Clym of the Clough*, and *William of Cloudesley*, a ballad of 170 stanzas. *A Little Geste of Robin Hood and His Meiny* resembles an epic; it has 456 stanzas. Yet the ballad is never quite the same as the romance; it is more compressed. The bald outline of the story is given, without irrelevant incidents, and it has a song-quality not found in the romance.

The early ballads were probably made by the folk, but the later ones are not part of communal poetry. *The Battle of Otterburn* was very likely the work of one man, and the same applies to ballads like *Sir Patrick Spens, Chevy Chase, The Queen's Marie*, and other stories of later history.

It is generally conceded that Scottish ballads are better than English ballads. A probable explanation of this fact is that in England the printing-press was early at work, and English ballads became stereotyped. In Scotland printing was later in appearing, and by the time ballads were printed they had passed from mouth to mouth, and had been touched up in the transmission.

Theories about ballads and their origin are interesting enough, but a poem is more important than its history, and it is better to read four ballads than to read four books about ballads.

The most striking characteristic about the ballad is its easy simplicity: the story is told as a child tells a fairy-tale. And as a child indulges in repetition, interjection, and refrain, so does the early type of ballad. Originality is not sought after; nearly every ballad shows stock epithets similar to those in Old English epic. A horse is always "milk-white," hair is "yellow," a penknife is always "wee." The setting is usually sumptuous; common articles are made of gold or silver, and gems of all kinds are constantly being referred to. There is nothing individual about the ballad, no personal reflection or sentiment. The story is given without comment.

Professor Child held the riddle-ballads to be the earliest, and in his great collection the first ballad is *Riddles Wisely Expounded*. The riddle was sometimes worked in as follows: a knight meets three sisters and propounds a few riddles. The one who answers correctly—the youngest one usually—becomes the knight's bride.

A good number of ballads deal with kinship. *Fair Annie* is the tale of a husband who brings home a young bride to supplant his wife Annie. In the night-time the "new-come Bride" hears Annie weeping, and, going to console her, discovers that Annie is her sister. In *Childe Maurice* we have the tale of Maurice, a youth who sees John Steward's wife. He calls to his man, saying:

"I think I see the woman yonder,
That I have lovèd lang."

The man is sent to the wife with a request that she will meet Maurice in the Silver Wood. John Steward hears of the message, goes out in anger, slays Maurice, and carries off his head :

" And when he came to his lady,
Look'd o'er the castle wall,
He threw the head into her lap,
Saying, ' Lady, tak' the ball ! "

The lady is appalled to find that Maurice is her illegitimate son.

There is no moral meaning in this ballad ; there is no question of punishment for sin committed.

Sometimes the tale is wrought around a brother and sister who do not know of their relationship. Such is *Baby Lon*. Three ladies go out to gather flowers, and are met by " a banisht man." He asks the eldest if she will be " a rank robber's wife," and on her refusing he stabs her. Similarly he slays the second sister. Then the youngest tells him she will not be his wife, nor will she die :

" For in this wood a brother I hae,
And gin ye kill me, it's he'll kill thee."

She goes on to tell the bandit that her brother's name is Baby Lon, the bandit's own name.

" He's taken out his wee pen-knife,
Eh, wow, bonnie !
And he's twyn'd himsel' o' his ain sweet life,
On the bonnie banks o' Fordie."

Obviously the story is a very elementary one ; there is no real motive in it, the whole conception is childish. Yet to primitive folk the tale must have been a sad one.

Illicit love is a favourite theme. In *Glasgerion*, the hero, Glasgerion, is a king's son and a harper. The daughter of the King of Normandye invites him to her bower by night, but his servant impersonates him. As a result the girl kills herself, and Glasgerion, after slaying his man, dies by his own hand also. Here we have a much less primitive story then *Baby Lon*. *Clerk Saunders* tells a tale of illicit love. Saunders is slain by one of the lady's seven brothers—the seven brothers are stock characters in ballads—and appears as a ghost to talk to the lady.

Other ballads make dead people rise from the grave. *Hugh of Lincoln*, a ballad founded on a stock Early English theme—that of a boy's being murdered in the Jewry—makes the murdered boy arise to converse with his mother.

In *Proud Lady Margaret* a dead youth returns to warn his sister against pride and vanity, while in *The Wife of Usher's Well* three drowned sons visit their mother by night, departing at cockcrow. *The Suffolk Miracle* also tells a weird tale of a lover's rising from the grave.

The tragedy of forced marriage is the theme of some ballads. In *Fair Janet* the lady Janet is ordered by her father to marry a French lord. Just before the marriage she gives birth to a son, the father being her lover, Willie. At the wedding feast she dances with her lover and falls dead at his feet. The lover, Willie, says to his man :

" Gae hame, and tell my mother dear,
My horse he has me slain ;
And bid her be kind to my young son,
For father he has nane."

Note the elementary idea of love and duty : follow the loved one to another world, and leave your old mother to look after your child.

Revenge appears in some ballads, especially revenge for adultery. We have seen vengeance in *Childe Maurice*. In *Little Musgrave and Lady Barnard* we have a conventional story of a husband's revenge. *Old Robin of Portingale* is a similar tale. In both a page-boy is informer ; in both the husband mutilates his wife and then is stricken with remorse.

Jellon Grame tells of a son's vengeance. Grame murders the mother of his illegitimate son, and buries her in the wood. When the boy grows up, his father and he chance to pass the grave, and the son notices that the flowers are of a wonderful hue. The father tells of the murder, and is slain by his son. The idea that roses sprung from the grave of a murdered person were of a deeper red was a common superstition in the Middle Ages.

Ballads of enchantment are extant. *Kemp Owyne* tells of a daughter who was changed into a monster by her stepmother. *The Laily Worm* tells a similar story. *The Marriage of Sir Gawain* introduces an incident common to medieval poetry. Sir Gawain marries an ugly hag, and on the bridal night she changes into a beautiful woman. She relates the stock yarn about a wicked stepmother.

The fairy element is seen in *Tam Lin*, in which Tam is rescued from the fairies by a woman.

The supernatural appears in *The Wee Wee Man* and in *Clerk Colvin*, where a husband has an adventure with a mermaid. In *Young Hunting* we have the old notion that a candle burns most brightly over a murdered man's grave, and a suggestion of the ancient Trial by Ordeal. A lady, falsely accused of murdering Young Hunting, is placed in the flames, but they refuse to harm her.

The gloom of the ballad is well seen in the stories of elopements. In *Earl Brand* and *The Douglas Tragedy* the lover is slain. The hero of *King Estmere* wins his lady by supernatural powers.

All the ballads we have been considering are impersonal; the maker or makers put the story first. But there are ballads that are lyrical—that is, they are an expression of personal passion or sentiment. *Helen of Kirconnell* is a ballad of a local tragedy. Helen dies to save her lover, and the lover is supposed to speak:

> " I wish I were where Helen lies,
> Night and day on me she cries;
> O that I were where Helen lies,
> On fair Kirconnell lea ! "

The original composer of that ballad was feeling the death of Helen more keenly than Milton felt the death of Edward King, or Shelley of Keats; and the original composer possibly lived a hundred years after Helen's death. The ballad is the lament of any lover who has lost his lass.

> " O Helen fair, beyond compare !
> I'll mak' a garland o' thy hair,
> Shall bind my heart for evermair,
> Until the day I dee !
>
> . . . . .
>
> I wish my grave were growing green,
> A winding-sheet drawn owre my een,
> And I in Helen's arms lying,
> On fair Kirconnell lea.
>
> I wish I were where Helen lies !
> Night and day on me she cries,
> And I am weary of the skies,
> For her sake that died for me."

The singing note is prominent in *Binnorie*, where the refrain is:

> " Binnorie, O Binnorie !
> By the bonnie milldams o' Binnorie."

Many ballads can be dated approximately. *The Battle of Otterburn, Chevy Chase, Jock o' the Side, The Death of Parcy Reed,* and other tales of Border raids, must have been written not long after the events they chronicle. Most of them are sad stories of popular heroes like Douglas, who died in the fight, or tales of vengeance like that of *Jamie Telfer in the Fair Dodhead.*

Ballad Metre.—Ballad metre proper, or common measure, is a four-lined stanza in eights and sixes, but other stanzas are often used. In all likelihood it is derived from the old " fourteener," which breaks up easily into two lines.

Proverbs

A proverb is difficult to define. Perhaps we are not far from the truth if we call a proverb a wise saying put into the minimum number of words. As we go on, we shall find that this definition requires qualification.

Proverbs, like other folk-lore, date from the time before literature was a conscious art. Aristotle calls them " fragments of an elder wisdom." Christ, when He said, " A prophet is not without honour save in his own country and among his own kin," was probably quoting an ancient proverb.

We must carefully distinguish between the genuine ancient proverbs and the modern saw. Pope's " Fools rush in where angels fear to tread," is probably better than many proverbs, but it is not a true proverb. The proverb has no father; it belongs to the people. As a general rule, we can only guess the antiquity of proverbs, but we have evidences of age in a few. Jerome, a writer of the fourth century A.D., quotes the proverb about looking a gift-horse in the mouth, and the one that says " Liars must have good memories." " A rolling stone gathers no moss " and " There's many a slip 'twixt cup and lip " are found in Greek writings; " A bird in the hand is worth two in the bush " is found in Latin; " God helps those who help themselves " is found in Greek, Arabic, and practically every European language.

In spite of their age, proverbs are not always wise sayings; indeed, quite a number contradict each other. " A rolling stone gathers no moss," but a rolling stone has its sharp corners rubbed off. The proverb holds out the trite promise of a fairly contented life at the price of stagnation and conventionality. " He knows most who speaks least " is a fallacy resulting from the hypocritical self-depreciation of unoriginal people. The old proverbial phrase, " Nobody's enemy but his own," applied to a drunkard, is a lying phrase. A drunkard is the enemy of his own kin and of society in general; others suffer for his selfishness far more than he himself does.

We instance these merely to suggest the necessity of not taking proverbs' wisdom for granted, but the sceptic will find very little to criticise in the majority of proverbs. Some, of course, are obvious—*e.g.* " Look before you leap," " A stitch in time saves nine," " Too many cooks spoil the broth," " New brooms sweep clean," " Necessity is the mother of invention." It is worth observing that our ancestors liked the concrete. " New brooms sweep clean," " Empty barrels make the most sound," " Out of the frying-pan into the fire," " Still waters run deep," are all metaphors applied to human nature and experience.

Much of the charm of proverbs comes from their form. Rhyme gives neatness and

balance to " East and west, hame is best," " Birds of a feather flock together " ; assonance is seen in " A stitch in time saves nine." Alliteration often lends beauty to a proverb—*e.g.* " Look before you leap," " Fit as a fiddle," " Delays are dangerous," " Speech is silvern, silence is golden." In the last proverb there is balance, alliteration, succinctness, and there is wit. Indeed, proverbs might be divided into two kinds—those that have wisdom, and those that have wit and wisdom. " Honesty is the best policy," " Charity begins at home," and similar saws, are not witty ; they state simple facts resulting from experience or observation. The wit lies in the proverbs that use metaphors : " The road to hell is paved with good intentions," " He must have a long spoon who sups with the devil," " God helps them that help themselves " is witty, but not quite so witty as Cromwell's " Put your trust in God, and keep your powder dry," which is a paraphrase of the proverb.

Charms and Prayers

Authorities differ on the subject of magic and its relation to religion, and it is difficult to define the exact relationship of spells and charms to prayers. The charm consisted of a few lines of verse, generally accompanied by action of some kind, its motive being the averting of some danger. It is linked to superstition. In many villages to-day a housewife, if she spills the salt, throws a pinch over her shoulder and repeats some formula which she believes will ward off the evil resulting from the upsetting of a salt-cellar.

Many charms have no evident connection with religion. For example, when a Norfolk mother holds a dark spider over her child's head, repeating three times :

> " Spider, as you waste away,
> Whooping cough no longer stay "

she is performing a rite which is purely pagan. A similar charm is known in Shropshire, where the rustic, when he sees a magpie, spits over his shoulder three times and says :

> " Devil, devil, I defy thee,
> Magpie, magpie, I go by thee."

In some parts it is considered unlucky to have crows cross your path, and a charm is said aloud.

The charm proper deals with the life of the rustic, and to this day charms are repeated during certain tasks—butter-making, for example, and after minor accidents like nettle-stinging.

The charms for healing the sick are akin to prayers, as is evident in the old charm for stopping bleeding :

> " Stand fast, lie as Christ did,
> When he was crucified upon the cross,
> Blood remain up in the veins,
> As Christ's did in all his pains."

Pepys, in his *Diary*, gives the following charm, to be used in cases of burns or scalds :

> " There came three angels out of the East,
> The one brought fire, the other brought frost.
> Out fire ; in frost,
> In the name of the Father and Son and Holy Ghost. Amen."

The almost universal :

> " Matthew, Mark, Luke, John,
> Bless the bed that I lie on "

is more of a prayer than a charm.

It is impossible to trace the history of the folk-prayer, but no doubt its history is similar to that of ballads and folk-songs. The familiar evening prayer for children :

> " This night, when I lie down to sleep,
> I pray the Lord my soul to keep,
> If I should die before I wake,
> I pray the Lord my soul to take "

seems to be known to many districts in Britain, and probably dates from a time when poetry was communal, not individual.

Riddles

We have seen that riddles formed part of some of the oldest ballads. A knight seeking a wife would propound riddles to three sisters, and marry the one who answered best. And sometimes we have a dead man rising from the grave and endeavouring to persuade his ladylove to accompany him to the other world. The lady makes a condition : he must answer her riddles.

We can judge from these ballad riddles that in an early stage of civilisation the riddle was no mere amusement as it is now. The riddle carried a forfeit—honour or life—and someone has suggested that riddle contests may have been used as a means of eliminating the mentally unfit.

The best-known riddle of antiquity is the riddle of the sphinx, a she-monster of Bœotia : " What animal has four feet, two feet, three feet, and one voice ; when it has most feet it is weakest ? " Œdipus answered : " Man : he crawls on all fours when a child, walks on two feet when a man, and in age uses a third foot—a staff." Similar instances occur in the Norse sagas,

and in all there is the grim forfeit. The Old English riddles are really a series of questions and answers.

The first book of riddles was published by Hans Sachs, the famous German meistersinger, in 1517. In this we find riddles popular to-day, but the most interesting thing about the book is its humour. "What smells most in the apothecary's shop?" (The nose), and "After Adam ate the fruit did he stand or sit down?" (He fell) are delightful.

Many modern riddles are late productions, but the traditional ones are known to children in the form of verse. In parts of Scotland, and in all probability in England too, the following is known to boys and girls:

"A riddle, a riddle, a rot tot tot,
I met a man wi' a red red coat,
A staff in 'is hand and a stane in 'is throat,
A riddle, a riddle, a rot tot tot."

(A cherry.)

Riddles like the above, handed down orally, are probably the true descendants of the serious riddle of our ancestors. In early days children would naturally translate the serious affairs of their elders in to games, as they do now.

CHAPTER V

FAMILIAR QUOTATIONS

Abdiel, faithful found
Among the faithless, faithful only he.

1. JOHN MILTON (1608–74), *Paradise Lost*, Book V.

Abide with me! fast falls the eventide.

2. JOHN KEBLE (1792–1866), *The Christian Year.*

Absence makes the heart grow fonder;
Isle of Beauty, fare thee well!

3. T. HAYNES BAYLY (1797–1839), *Songs: Odes to Rosa*—Isle of Beauty.

4. Absent in body, but present in spirit.—New Testament (A.V.), First Epistle to the Corinthians, chap. v. ver. 3.

Adam, the goodliest man of men since born
His sons; the fairest of her daughters, Eve.

5. JOHN MILTON (1608–74), *Paradise Lost*, Book IV.

6. Adventures are to the adventurous.—LORD BEACONSFIELD (1804–81), *Ixion in Heaven*, and *Coningsby*.

7. Advice is seldom welcome, and those who want it the most always like it the least.—LORD CHESTERFIELD (1694–1773), *Letter to his Son* (Jan. 9, 1748).

Ae fond kiss, and then we sever.

8. ROBERT BURNS (1759–96), *Farewell to Nancy.*

After life's fitful fever he sleeps well. (*Macbeth.*)

9. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act iii. sc. 2.

Age cannot wither her, nor custom stale
Her infinite variety. (*Enobarbus.*)

10. WILLIAM SHAKESPEARE (1564–1616), *Antony and Cleopatra*, Act ii. sc. 2.

An age more curious than devout.

11. Rev. EDWARD YOUNG (1684–1765), *Night Thoughts.*

12. The age of chivalry is gone. That of sophisters, economists, and calculators has succeeded.—EDMUND BURKE (1730–97), *Reflections on the Revolutions in France.*

Alas, poor Yorick! I knew him, Horatio; a fellow of infinite jest. (*Hamlet.*)

13. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act v. sc. 1.

All actual heroes are essential men,
And all men possible heroes.

14. Mrs. BROWNING (1809–61), *Aurora Leigh*, Book V.

All are but parts of one stupendous whole,
Whose body nature is, and God the soul.

15. ALEXANDER POPE (1688–1744), *Essay on Man*, Epistle I.

All delays are dangerous in war.

16. JOHN DRYDEN (1651–1700), *Tyrannic Love*, Act i. sc. 1.

All for love, and nothing for reward.

17. EDMUND SPENSER (1553–99), *The Faërie Queene*, Book II. Canto viii.

All have not the gift of martyrdom.

18. JOHN DRYDEN (1651–1700), *Hind and the Panther.*

All hope abandon, ye who enter here.[1]

19. HENRY FRANCIS CARY (1772–1844), *Translation of Dante's "Divine Comedy."* Hell. Canto iii.

All human things are subject to decay.

20. JOHN DRYDEN (1631–1700), *Mac-Fleckroe.*

21. All is vanity and vexation of spirit.—Old Testament (A. V. 1611), Ecclesiastes, chap. i. ver. 14.

[1] The original runs: "Lasciate ogni speranza, voi che entrate." The inscription over the gate of hell.

22. All mankind love a lover.—R. W. EMERSON (1803–82), *Essays:* "Love."

23. All men are liable to error, and most men are, in many points, by passion or interest, under temptation to it.—JOHN LOCKE (1632–1704), *Essay on the Human Understanding*, Book IV. chap. xx.

24. All men would be tyrants if they could. v. No. 735.

All our knowledge is, ourselves to know.
25. ALEXANDER POPE (1688–1744), *Essay on Man*, Epistle IV.

All people that on earth do dwell
Sing to the Lord with cheerful voice.
26. JOHN HOPKINS (*fl.* 1550), *Paraphrase of Psalm c.*

All service ranks the same with God—
With God, whose puppets, best and worst,
Are we: there is no last nor first.
27. ROBERT BROWNING (1812–89), *Pippa Passes*, Part IV.

28. All sorts and conditions of men.—*Book of Common Prayer. Prayer for all Conditions of Men.*

All the air a solemn stillness holds.
29. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard.*

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages. (*Jaques.*)
30. WILLIAM SHAKESPEARE (1564–1616), *As You Like It*, Act ii. sc. 7.

31. All things to all men.—New Testament (A.V. 1611), First Epistle to the Corinthians, chap. ix. ver. 22.

32. All went merry as a marriage bell. v. No. 965.

Allured to brighter worlds and led the way.
33. OLIVER GOLDSMITH (1728–74), *The Deserted Village.*

34. The Almighty Dollar.—WASHINGTON IRVING (1783–1859), *The Creole Village.*

Alone, alone, all, all alone
Alone on a wide, wide sea!
35. S. T. COLERIDGE (1772–1834), *The Rime of the Ancient Mariner*, Part IV.

36. Am I my brother's keeper?—Old Testament (A. V. 1611), Genesis, chap. iv. ver. 9.

Ambition, in a private man a vice,
Is in a prince the virtue.
37. PHILIP MASSINGER (1584–1639), *The Bashful Lover*, Act i. sc. 2.

38. Amiable weaknesses of human nature.—EDWARD GIBBON (1737–94), *Decline and Fall of the Roman Empire*, chap. xiv.

And here's a hand, my trusty fiere,
And gie's a hand o' thine.
39. ROBERT BURNS (1759–96), *Auld Lang Syne.*

And if thou wilt, remember,
And if thou wilt, forget.
40. CHRISTINA ROSSETTI (1830–94), *When I am dead, my dearest.*

Angel visits, few and far between.[1]
41. THOMAS CAMPBELL (1777–1844), *Pleasures of Hope*, Part II.

Antres vast, and deserts idle. (*Othello.*)
42. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act i. sc. 3.

Any rose
May ravage with impunity a rose.
43. ROBERT BROWNING (1812–89), *Sordello*, Book VI.

44. The apple of his eye.—Old Testament (A. V. 1611), Deuteronomy, chap. xxxii. ver. 10.

45. Applause is the spur of noble minds, the end and aim of weak ones.—C. C. COTTON (1780–1832), *Lacon: Reflections*, No. 324.

Apt alliteration's artful aid.
46. CHARLES CHURCHILL (1731–64), *The Prophecy of Famine.*

Art thou weary, art thou languid,
Art thou sore distrest?
47. J. M. NEALE (1818–66), *Translated from the Greek.*

As the twig is bent, the tree's inclined.
48. ALEXANDER POPE (1688–1744), *Moral Essays*, Epistle I.

The Assyrian came down like a wolf on the fold,
And his cohorts were gleaming in purple and gold.
49. LORD BYRON (1788–1824), *Destruction of Sennacherib.*

At church on Sunday to attend
Will serve to keep the world thy friend.
50. A. H. CLOUGH (1819–61), *The Latest Decalogue.*

At church, with meek and unaffected grace,
His looks adorned the venerable place.
51. OLIVER GOLDSMITH (1728–74), *The Deserted Village.*

At every word a reputation dies.
52. ALEXANDER POPE (1688–1744), *Rape of the Lock*, Canto iii.

At whose sight all the stars
Hide their diminished heads.
53. JOHN MILTON (1608–74), *Paradise Lost*, Book IV.

Auld Nature swears the lovely dears
Her noblest work she classes, O!
Her prentice han' she tried on man,
And then she made the lasses, O!
54. ROBERT BURNS (1759–96), *Green grow the rashes, O.*

Authority forgets a dying king.
55. LORD TENNYSON (1809–92), *Idylls of the King:* The Passing of Arthur.

[1] Copied from Blair:

His visits
Like those of angels, short and far between.

Awake, my St. John, leave all meaner things.
56. ALEXANDER POPE (1688–1744), *Essay on Man*, Epistle I.

57. An axe to grind. v. No. 991.

Ay, but to die, and go we know not where;
To lie in cold obstruction, and to rot.
58. WILLIAM SHAKESPEARE (1564–1616), *Measure for Measure*, Act iii. sc. 1.

A Babylonish dialect
Which learned pedants much affect.
59. SAMUEL BUTLER (1612–80), *Hudibras*, Part I. Canto i.

60. Barbaric pearl and gold. v. No. 348.

61. Barkis is willin'.—CHARLES DICKENS (1812–70), *David Copperfield*, chap. v.

62. The barrenest of all mortals is the sentimentalist.—THOMAS CARLYLE (1795–1881), *Characteristics*.

Base is the slave that pays. (*Pistol.*)
63. WILLIAM SHAKESPEARE, (1564–1616), *Henry V*, Act ii. sc. 1.

64. The baseless fabric of this vision. v. No. 825.

65. The battle and the breeze. v. No. 1249.

Be good, and leave the rest to Heaven.
66. W. COMBE (1773–1823), *Dr. Syntax in Search of the Picturesque*, Canto vii.

Be good, sweet maid, and let who can be clever;
Do lovely things, not dream them, all day long;
And so make Life and Death and the For Ever
One grand, sweet song.
67. CHARLES KINGSLEY (1819–73), *Farewell*.

Be it ever so humble, there's no place like home.
68. J. H. PAYNE (1792–1852), *Clari, or The Maid of Milan. Song:* "Home, Sweet Home."

69. Be not righteous overmuch.—Old Testament (A. V. 1611), Ecclesiastes, chap. vii. ver. 16.

70. Be strong, and quit yourselves like men.—Old Testament (A. V. 1611), First Book of Samuel, chap. iv. ver. 9.

Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny. (*Hamlet.*)
71. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 1.

72. Beauty in distress is much the most affecting beauty.—EDMUND BURKE (1730–97), *On the Sublime and Beautiful*, Part III.

73. Beauty makes beautiful old rime. v. No. 1204.

Beauty's ensign yet
Is crimson in thy lips and in thy cheeks,
And death's pale flag is not advanced there.
(*Romeo.*)
74. WILLIAM SHAKESPEARE (1564–1616), *Romeo and Juliet*, Act v. sc. 3.

75. Behold, how good and how pleasant it is for brethren to dwell together in unity.—Old Testament (A. V. 1611), Psalm cxxxiii. ver. 1.

Beneath the good how far—but far above the great.
76. THOMAS GRAY (1716–71), *Progress of Poesy*.

The best-laid schemes o' mice and men
Gang aft agley.
77. ROBERT BURNS (1759–96), *To a Mouse*.

The best things carried to excess are wrong.
78. CHARLES CHURCHILL (1731–64), *The Rosciad*.

Better fifty years of Europe than a cycle in Cathay.
79. LORD TENNYSON (1809–92), *Locksley Hall*.

(My dear, my) better half.
80. Sir PHILIP SIDNEY (1554–86), *Arcadia*, Book III.

The better part of valour is discretion. (*Falstaff.*)
81. WILLIAM SHAKESPEARE (1564–1616), *King Henry IV*, Part I. Act v. sc. 5.

Better the devil's than a woman's slave.
82. PHILIP MASSINGER (1584–1639), *The Parliament of Love*, Act ii. sc. 2.

Better to hunt in fields for health unbought
Than fee the doctor for a nauseous draught.
83. JOHN DRYDEN (1631–1700), *Epistles: To John Dryden of Chesterton*.

Better to reign in hell than serve in heaven.
84. JOHN MILTON (1608–74), *Paradise Lost*, Book I.

85. Between us and you there is a great gulf fixed.—New Testament (A. V. 1611), Gospel according to St. Luke, chap. xvi. ver. 26.

Beware, my lord, of jealousy;
It is the green-eyed monster, which doth mock
The meat it feeds on. (*Iago.*)
86. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act iii. sc. 3.

Beware the ides of March. (*Soothsayer.*)
87. WILLIAM SHAKESPEARE (1564–1616), *Julius Cæsar*, Act i. sc. 2.

Bid me live, and I will live
Thy Protestant to be.
88. ROBERT HERRICK (1591–1674), *Hesperides: To Anthea*.

89. Blessed is he who has found his work; let him ask no other blessedness.—THOMAS CARLYLE (1795–1881), *Past and Present*, Book III. chap. ii.

Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude. (*Song of Amiens.*)
90. WILLIAM SHAKESPEARE (1564–1616), *As You Like It*, Act ii. sc. 7.

91. Books have I rather studied than men. v. No. 485.

A bold bad man.
92. EDMUND SPENSER (1553–99), *The Faërie Queene*, Book I. Canto i.

93. Books in the running brooks. v. No. 1003.

The bosom of his Father and his God.
94. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard.*

The boy stood on the burning deck,
Whence all but he had fled.
95. Mrs. HEMANS (1793–1835), *Casabianca.*

Bread . . . is the staff of life.
96. Dean SWIFT (1667–1745), *Tale of a Tub.*

(Who) breaks a butterfly upon a wheel.
97. ALEXANDER POPE (1688–1744), *Prologue to the Satires.*

Breathes there a man with soul so dead,
Who never to himself hath said,
This is my own, my native land!
98. Sir WALTER SCOTT (1771–1832), *The Lay of the Last Minstrel,* Canto v.

Brevity is the soul of wit. (*Polonius.*)
99. WILLIAM SHAKESPEARE (1564–1616), *Hamlet,* Act ii. sc. 2.

Bright star, would I were steadfast as thou art!
100. JOHN KEATS (1795–1821), *His Last Sonnet.*

Brightest and best of the sons of the morning,
Dawn on our darkness and lend us Thine aid.
101. Bishop HEBER (1783–1826), *Hymns. Epiphany.*

102. The British oak.—EDMUND BURKE (1730–97), *Reflections on the Revolution in France.*

Broad-based upon her people's will,
And compassed by the inviolate sea.
103. LORD TENNYSON (1809–92), *To the Queen.*

The bubble reputation. (*Jaques.*)
104. WILLIAM SHAKESPEARE (1564–1616), *As You Like It,* Act ii. sc. 7.

But she is in her grave, and oh,
The difference to me.
105. WILLIAM WORDSWORTH (1770–1850), *Lucy.*

But yet the pity of it, Iago—O, Iago, the pity of it, Iago. (*Othello.*)
106. WILLIAM SHAKESPEARE (1564–1616), *Othello,* Act iv. sc. 1.

Butchered to make a Roman holiday.[1]
107. LORD BYRON (1788–1824), *Childe Harold,* Canto iv.

108. Butter would not melt in her mouth. v. No. 941.

By different methods different men excel,
But where is he who can do all things well?
109. CHARLES CHURCHILL (1731–64), *Epistle to William Hogarth.*

By heaven, methinks it were an easy leap
To pluck bright honour from the pale-faced moon. (*Hotspur.*)
110. WILLIAM SHAKESPEARE (1564–1616), *Henry IV,* Part I. Act i. sc. 3.

[1] Written of the statue of "The Dying Gladiator."

111. Call a spade a spade. v. No. 478.

Calm lights of mild philosophy.
112. JOSEPH ADDISON (1672–1719), *Cato,* Act i. sc. 1.

Calumnies are answered but with silence.
113. BEN JONSON (1574–1637), *Volpone,* Act ii. sc. 2.

114. Can the Ethiopian change his skin or the leopard his spots?—Old Testament (A. V. 1611), Jeremiah, chap. xiii. ver. 23.

Canst thou not minister to a mind diseased,
Pluck from the memory a rooted sorrow? (*Macbeth.*)
115. WILLIAM SHAKESPEARE (1564–1616), *Macbeth,* Act v. sc. 3.

Care
Sat on his faded cheek.
116. JOHN MILTON (1608–74), *Paradise Lost,* Book I.

Careless she is with artful care,
Affecting to seem unaffected.
117. W. CONGREVE (1670–1728), *Amoret.*

Care's an enemy to life. (*Sir Toby Belch.*)
118. WILLIAM SHAKESPEARE (1564–1616), *Twelfth Night,* Act i. sc. 3.

119. Carpet-knights.—HUMPHREY GIFFORD (1550–1600), *For Soldiers.*

120. Cast thy bread upon the waters; for thou shalt find it after many days.—Old Testament (A. V. 1611), Ecclesiastes, chap. ii. ver. 1.

Caviare to the general. (*Hamlet.*)
121. WILLIAM SHAKESPEARE (1564–1616), *Hamlet,* Act ii. sc. 2.

122. Charity shall cover the multitude of sins.—New Testament (A. V. 1611), First Epistle of Peter, chap. iv. ver. 8.

(The air), a chartered libertine. (*Archbishop of Canterbury.*)
123. WILLIAM SHAKESPEARE (1564–1616), *Henry V,* Act i. sc. 1.

Chase,
A panting syllable through time and space.
124. W. COWPER (1731–1800), *Retirement.*

125. Chase the glowing hours with flying feet. v. No. 1261.

The chase, the sport of kings.
126. WILLIAM SOMERVILLE (1692–1742), *The Chase,* Book I.

Cheer, boys, cheer.
127. CHARLES MACKAY (1814–89), *Song written in* 1856.

Chewing the food of sweet and bitter fancy. (*Oliver.*)
128. WILLIAM SHAKESPEARE (1564–1616), *As You Like It,* Act iv. sc. 3.

The child is father of the man.
129. WILLIAM WORDSWORTH (1770–1850), *My heart leaps up.*

Child Roland to the dark tower came.[1] (*Edgar.*)
130. WILLIAM SHAKESPEARE (1564–1616), *King Lear*, Act iii. sc. 4.

The children of Holland take pleasure in making
What the children of England take pleasure in breaking.
131. *Nursery Proverb.*

The choice and master spirits of this age. (*Mark Antony.*)
132. WILLIAM SHAKESPEARE (1564–1616), *Julius Cæsar*, Act iii. sc. 1.

Christians awake, salute the happy morn,
Whereon the Saviour of the world was born.
133. JOHN BYROM (1691–1753), *Hymn for Christmas Day.*

The Christless code
That must have life for a blow.
134. LORD TENNYSON (1809–1892), *Maud.*

Christmas comes but once a year.
135. GEORGE WITHER (1588–1667), *Christmas.*

136. Chronicle small beer. v. No. 996.

137. Citizen of the world.—BACON (1560–1626), *Essays*, 13: *Of Goodness, and Goodness of Nature.*

138. Cleanliness is indeed next to godliness.—CHARLES WESLEY (1708–1788), Sermon 92. *On Dress.*

139. A clear fire, a clean hearth, and the rigour of the game.—CHARLES LAMB (1775–1834), *Essays of Elia: Mrs. Battle's Opinion of Whist.*

140. The cloud-capped towers. v. No. 825.

141. A very clubbable man.[2]—SAMUEL JOHNSON (1709–1785). From *Boswell's Life.*

Coarse good-fellowship and noise.[3]
142. W. COWPER (1731–1800), *Conversation.*

143. Codlin's the friend, not Short.—CHARLES DICKENS (1812–70), *The Old Curiosity Shop*, chap. 19.

Come away, come away, death,
And in sad cypress let me be laid. (*Song by Feste.*)
144. WILLIAM SHAKESPEARE (1564–1616), *Twelfth Night*, Act ii. sc. 4.

Come into the garden, Maud,
For the black bat, night, hath flown.
145. LORD TENNYSON (1809–92), *Maud.*

Come live with me and be my love.
146. CHRISTOPHER MARLOWE (1564–93), *The Jew of Malta* (*Song*: "The Passionate Shepherd.")

147. Come unto me, all ye that labour and are heavy laden.—New Testament (A. V. 1611), Gospel according to St. Matthew, chap xi. ver. 28.

Come unto these yellow sands,
And then take hands.
148. WILLIAM SHAKESPEARE (1564–1616), *The Tempest*, Act i. sc. 2.

Come with bows bent and with emptying of quivers,
Maiden most perfect, lady of light,
With a noise of winds and many rivers,
With a clamour of waters and with might.
149. A. C. SWINBURNE (1857–1909). *Chorus from "Atalanta."*

Coming events cast their shadows before.
150. THOMAS CAMPBELL (1777–1844), *Lochiel's Warning.*

Comparisons are odorous.
151. WILLIAM SHAKESPEARE (1564–1616), *Much Ado about Nothing*, Act iii. sc. 5.

152. Compassed by the inviolate sea. v. No. 103.

Compound for sins they are inclined to,
By damning those they have no mind to.
153. SAMUEL BUTLER (1612–80), *Hudibras*, Part I. Canto i.

(She hath pursued) conclusions infinite
Of easy ways to die. (*Cæsar.*)
154. WILLIAM SHAKESPEARE (1564–1616), *Antony and Cleopatra*, Act v. sc. 2.

Confusion worse confounded.
155. JOHN MILTON (1608–74), *Paradise Lost*, Book II.

Conscience makes cowards of us all. (*Hamlet.*)
156. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 1.

157. A Conservative Government is an organised hypocrisy.—LORD BEACONSFIELD (1804–81), *Speech*, March 17, 1845.

158. Consider the lilies of the field, how they grow; they toil not, neither do they spin.—New Testament (A. V. 1611), Gospel according to St. Matthew, chap. v. ver. 28.

159. Conspicuous by its absence.—LORD JOHN RUSSELL (1792–1878), *Election Address*, April 6, 1859.

160. Counsels of perfection.—*Old theological term.*

The course of true love never did run smooth. (*Lysander.*)
161. WILLIAM SHAKESPEARE (1564–1616), *Midsummer Night's Dream*, Act i. sc. 1.

162. Courts and camps are the only places to learn the world in.—LORD CHESTERFIELD (1694–1773), *Letter to his Son* (October 2, 1747).

Crabbed age and youth
Cannot live together.
163. WILLIAM SHAKESPEARE (1564–1616), *The Passionate Pilgrim.*

164. The crack of doom. v. No. 1224.

165. (You know who the) critics are? v. No. 1253.

[1] The first line of an old ballad now lost sung by Edgar. Browning has made an attempt to complete the poem from this first line.
[2] Said of Boswell.
[3] Found, according to Cowper, at the Club.

166. Crocodiles, the wisdom of. v. No. 1228.

(Cromwell, I charge thee), fling away ambition:
By that sin fell angels. (*Cardinal Wolsey.*)
167. WILLIAM SHAKESPEARE (1564–1616), *Henry VIII*, Act iii. sc. 2.

168. A crowd is not company, and faces are but a gallery of pictures.—BACON (1560–1626), *Essays, 27: Of Friendship.*

(I must be) cruel only to be kind. (*Hamlet.*)
169. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 4.

170. Cry *bo* to a goose.—Dean SWIFT (1667–1745), *The Grand Question Debated.*

Cry "Havoc!" and let slip the dogs of war. (*Mark Antony.*)
171. WILLIAM SHAKESPEARE (1564–1616), *Julius Cæsar*, Act iii. sc. 1.

The cry is still, "They come!" (*Macbeth.*)
172. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act v. sc. 5.

173. Cure the disease and kill the patient.—BACON (1560–1626), *Essays, 27: Of Friendship.*

The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.
174. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard.*

The cup
That cheers but not inebriates.[1]
175. W. COWPER (1731–1800), *The Task: The Winter Evening.*

176. Custom reconciles us to everything.—EDMUND BURKE (1730–97), *On the Sublime and Beautiful*, Part IV.

177. Dame Partington, who lived upon the beach, was seen at the door of her house with mop and pattens, trundling her mop, squeezing out the sea water, and vigorously pushing away the Atlantic Ocean. The Atlantic was roused. Mrs. Partington's spirit was up; but I need not tell you the contest was unequal. The Atlantic Ocean beat Mrs. Partington. She was excellent at a slop or a puddle, but she should not have meddled with a tempest.[2]—Rev. SYDNEY SMITH (1771–1845), *Speech at Taunton*, Oct. 1831.

Damn with faint praise,[3] assent with civil leer,
And without sneering, teach the rest the sneer.
178. ALEXANDER POPE (1688–1744), *Prologue to the Satires.*

Dan Chaucer, well of English undefyled.
179. EDMUND SPENSER (1553–99), *The Faerie Queene*, Book IV. Canto ii.

180. Dangers by being despised grow great.—EDMUND BURKE (1730–97), *Speech on the Petition of the Unitarians* (1792).

A Daniel come to judgment! (*Shylock.*)
181. WILLIAM SHAKESPEARE (1564–1616), *The Merchant of Venice*, Act iv. sc. 1.

Dark, dark, dark, amid the blaze of noon,
Irrecoverably dark, total eclipse,
Without all hope of day.
182. JOHN MILTON (1608–74), *Samson Agonistes.*

(Some) darling sin.
183. JOHN OLDHAM (1653–83), *A Letter from the Country to a Friend in the Town.*

A daughter of the gods, divinely tall,
And most divinely fair.
184. LORD TENNYSON (1809–92), *A Dream of Fair Women.*

185. The day's disasters in his morning face. v. No. 1182.

Dead men tell
No tales.
186. THOMAS CAMPBELL (1777–1844), *The Pilgrim of Glencoe.*

Dead sea fruits that tempt the eye
But turn to ashes on the lips!
187. THOMAS MOORE (1779–1852), *Lalla Rookh.*

Deal damnation round the land
On each I judge thy foe.
188. ALEXANDER POPE (1688–1744), *The Universal Prayer.*

Dear as remembered kisses after death.
189. LORD TENNYSON (1809–92), *The Princess*, Canto iv.

Dear is the memory of our wedded lives,
And dear the last embraces of our wives.
190. LORD TENNYSON (1809–92), *Song of the Lotus Eaters.*

Dear lady Disdain.
191. WILLIAM SHAKESPEARE (1564–1616), *Much Ado about Nothing*, Act i. sc. 1.

Death is the veil which those who live call life:
They sleep, and it is lifted.
192. P. B. SHELLEY (1792–1822), *Prometheus Unbound*, Act iii. sc. 3.

193. Deep calleth unto deep.—Old Testament (A. V. 1611), Psalm xlii. ver. 7.

The deep damnation of his taking off. (*Macbeth.*)
194. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act i. sc. 7.

Deeper than e'er plummet sounded.
195. WILLIAM SHAKESPEARE (1564–1616), *The Tempest*, Act ii. sc. 2.

Despatch is the soul of business.
196. LORD CHESTERFIELD (1694–1773), *Letter to his Son* (Feb. 5, 1750).

Desperate deeds of derring do.
197 W. S. GILBERT (1836–1911), *Ruddigore.*

[1] Said of tea. "(Tar water) is of a nature so mild and benign . . . as to cheer, but not inebriate." Bishop Berkeley (1685–1753), *Sins.*

[2] A parody of the opposition of the House of Lords to the *Reform Bill.*

[3] Imitated from Wycherley's "With faint praises one another damn."

The devil can cite scripture for his purpose. (*Antonio.*)
198. WILLIAM SHAKESPEARE (1564–1616), *The Merchant of Venice*, Act i. sc. 3.

(The) devil's most devilish when respectable.
199. Mrs. BROWNING (1809–61), *Aurora Leigh*, Book VII.

The devil turned precisian.
200. PHILIP MASSINGER (1584–1639), *A New Way to Pay Old Debts.*

The devotion to something afar
From the sphere of our sorrow.
201. P. B. SHELLEY (1792–1822), *To* ——

Did nothing in particular,
And did it very well.
202. W. S. GILBERT (1836–1911), *Iolanthe.*

Die of a rose in aromatic pain.
203. ALEXANDER POPE (1688–1744), *Essay on Man*, Epistle I.

204. Dim, religious light. v. No. 989.

205. Diminished heads. v. No. 53.

Disguise our bondage as we will,
'Tis woman, woman rules us still.
206. THOMAS MOORE (1779–1852), *Sovereign Woman.*

(The holy strife of) disputatious men.
207. GEORGE CRABBE (1754–1832), *The Library.*

('Tis) distance lends enchantment to the view.
208. THOMAS CAMPBELL (1777–1844), *Pleasures of Hope*, Part I.

(He might say with our parish priest—)
Do as I say, but not as I do.
209. GEOFFREY CHAUCER (1328–1400), *Good Counsail of Chaucer.*

(Let humble Allen, with an awkward shame),
Do good by stealth and blush to find it fame.
210. ALEXANDER POPE (1688–1744), *Epilogue to the Satires.*

Do the work that's nearest,
Though it's dull at whiles,
Helping when we meet them,
Lame dogs over stiles.[1]
211. CHARLES KINGSLEY (1819–75), *The Invitation.*

Dogs, ye have had your day!
212. ALEXANDER POPE (1688–1744), *Translation of the Odyssey*, Book XXII.

Done to death by slanderous tongues. (*Epitaph of Hero.*)
213. WILLIAM SHAKESPEARE (1564–1616), *Much Ado about Nothing*, Act v. sc. 3.

Dost thou think, because thou art virtuous, there shall be no more cakes and ale? (*Sir Toby Belch.*)
214. WILLIAM SHAKESPEARE (1564–1616), *Twelfth Night*, Act ii. sc. 3.

[1] Founded, probably, on Carlyle's "Do the duty that lies nearest thee" (*Sartor Resartus*).

Doubtless the pleasure is as great
In being cheated as to cheat.
215. SAMUEL BUTLER (1612–80), *Hudibras*, Part II. Canto iii.

(And he that will this health deny)
Down among the dead men let him lie.
216. *Tory Song in the Eighteenth Century.*

217. Drags its slow length along. v. No. 745.

Dreams, you know, go always by contraries.
218. OLIVER GOLDSMITH (1728–74), *Citizen of the World*, No. 46.

Drink to me only with thine eyes,
And I will pledge with mine;
Or leave a kiss but in the cup,
And I'll not ask for wine.
219. BEN JONSON (1574–1637), *To Celia.*

The dust of creeds outworn.
220. P. B. SHELLEY (1792–1822), *Prometheus Unbound*, Act. i.

221. Dust thou art, and unto dust thou shalt return.—Old Testament (A. V. 1611), Genesis, chap. iii. ver. 19.

Each man's belief is right in his own eyes.
222. W. COWPER (1731–1800), *Hope.*

Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.
223. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard.*

Each willing to be pleased and please.
224. ALEXANDER POPE (1688–1744), *Imitations of Horace*, Book II.

The earnest stars.
225. JOHN KEATS (1795–1821), *Hyperion*, Book I.

Earth breaks up, time drops away,
In flows heaven with its new day.
226. ROBERT BROWNING (1812–89), *Christmas Eve*, Canto x.

Earth's crammed with heaven,
And every common bush afire with God.
227. Mrs. BROWNING (1809–61), *Aurora Leigh*, Book VII.

228. The earth is the Lord's, and the fulness thereof.—New Testament (A. V. 1611), First Epistle to the Corinthians, chap. x. ver. 26.

East is East, and West is West, and never the twain shall meet.
229. RUDYARD KIPLING (*b.* 1864), *The Ballad of East and West.*

230. (Garrick's death) eclipsed the gaiety of nations.—SAMUEL JOHNSON (1709–85), From *Bowsell's Life.*

231. The elegant simplicity of the three per cents.—LORD STOWELL (1745–1836), *Sayings.*

The eleventh hour. (*Archbishop of Canterbury.*)
232. WILLIAM SHAKESPEARE (1564–1616), *Henry V*, Act i. sc. 1.

The end must justify the means.
233. MATTHEW PRIOR (1664–1721), *Hans Carvel.*

England was merry England, when
Old Christmas brought his sports again.
234. Sir WALTER SCOTT (1771–1832), *Marmion*, Canto vi.

England, with all thy faults I love thee still,
My country.
235. W. COWPER (1731–1800), *The Task: The Timepiece.*

236. The English take their pleasures sadly.[1]—*Translation from "Memoirs of the Duc de Sully"* (1630).

Enough is as good as a feast.
237. ISAAC BICKERSTAFF (1735–1812), *Love in a Village*, Act iii. sc. 1.

Envy is a kind of praise.
238. JOHN GAY (1688–1732), *Fables*, Part I. No. 44.

(He was) Epicure's owen son.
239. GEOFFREY CHAUCER (1328–1400), *Canterbury Tales: Prologue.*

(This is) Ercles' vein. (*Bottom.*)
240. WILLIAM SHAKESPEARE (1564–1616), *Midsummer Night's Dream*, Act i. sc. 2.

Eros, unarm; the long day's task is done,
And we must sleep. (*Antony.*)
241. WILLIAM SHAKESPEARE (1564–1616), *Antony and Cleopatra*, Act iv. sc. 12.

242. Escaped with the skin of my teeth.—Old Testament (A. V. 1611), Job, chap. xix. ver. 20.

243. The eternal fitness of things.—HENRY FIELDING (1707–54), *Tom Jones*, Book IV. chap. iv.

Ever strong upon the stronger side. (*Constance.*)
244. WILLIAM SHAKESPEARE (1564–1616), *King John*, Act iii. sc. 1.

Every inch a king. (*Lear.*)
245. WILLIAM SHAKESPEARE (1564–1616), *King Lear*, Act iv. sc. 6.

Every prospect pleases
And only man is vile.
246. Bishop HEBER (1783–1826), *Hymn.*

Every woman is at heart a rake.
247. ALEXANDER POPE (1688–1744), *Moral Essays: Epistle II.*

248. Everybody's business is nobody's business.[2]—IZAAK WALTON (1593–1683), *Compleat Angler*, chap. ii.

Everyone to their liking,
As the old woman said when she kissed her cow.
249. *Popular Song*, 1810–20.

Everything by starts and nothing long.
250. JOHN DRYDEN (1651–1700), *Absalom and Achitophel*, Part I.

Evil, be thou my good.
251. JOHN MILTON (1608–1674), *Paradise Lost*, Book IV.

252. Evil communications corrupt good manners.[1]—Old Testament (A. V. 1611), First Epistle to the Corinthians, chap. xv. ver. 33.

Evil minds
Change good to their own nature.
253. P. B. SHELLEY (1792–1822), *Prometheus Unbound*, Act i.

The evil that men do lives after them;
The good is oft interrèd with their bones.
(*Mark Antony.*)
254. WILLIAM SHAKESPEARE (1564–1616), *Julius Cæsar*, Act iii. sc. 2.

Except I be by Sylvia in the night,
There is no music in the nightingale!
255. WILLIAM SHAKESPEARE (1564–1616), *The Two Gentlemen of Verona*, Act iii. sc. 1.

256. An eye for an eye and a tooth for a tooth.—New Testament (A. V. 1611), Gospel according to St. Matthew, chap. v. ver. 38.

An eye to the mayne.
257. JOHN LYLY (1554?–1606), *Euphues, or The Anatomy of Wit.*

Eyes of most unholy blue.
258. THOMAS MOORE (1779–1852), *Irish Melodies: By that lake.*

Fain would I climb, yet fear I to fall.[2]
259. Sir WALTER RALEIGH (1552–1618), *Written on Glass on Window.*

Faint heart faire lady ne'ere could win.
260. EDMUND SPENSER (1553–99), *Britain's Ida*, Canto v.

The fair humanities of old religion.
261. S. T. COLERIDGE (1772–1834), *The Piccolomini. Translated from Schiller*, Act iii. sc. 3.

Fair is foul and foul is fair. (*Witches.*)
262. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act i. sc. 1.

263. (Be thou) faithful unto death.—New Testament (A. V. 1611), Revelation, chap. ii. ver. 10.

Far from the madding crowd's ignoble strife.
264. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard.*

Farewell, a long farewell, to all my greatness.[3]
(*Cardinal Wolsey.*)
265. WILLIAM SHAKESPEARE (1564–1616), *Henry VIII*, Act iii. sc. 2.

Farewell the tranquil mind! farewell content!
Farewell the plumèd troops and the big wars
That make ambition virtue! O farewell!
Farewell the neighing steed, and the shrill trump,
The spirit-stirring drum and the ear-piercing fife,
The royal banner, and all quality,
Pride, pomp, and circumstance of glorious war,

[1] Often ascribed to Froissart (by Hazlitt and Emerson).
[2] Received literary currency from Walton, but quoted by him as the saying of "a wise friend."

[1] A quotation made by St. Paul from Menander.
[2] Queen Elizabeth added the line:
If thy heart fails thee, climb not at all.
[3] Possibly by John Fletcher (1579–1625).

And O, you mortal engines, whose rude throats
The immortal Jove's dread clamours counterfeit,
Farewell! Othello's occupation's gone. (*Othello.*)
266. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act iii. sc. 3.

267. Fascination of a name. v. No. 969.

268. Fast and furious the mirth and fun grew. v. No. 685.

269. The fathers have eaten a sour grape, and the children's teeth are set on edge.—Old Testament (A. V. 1611), Jeremiah, chap. xxxi. ver. 29.

A favourite has no friend.
270. THOMAS GRAY (1716–71), *Ode on the Death of a Cat.*

The feast of reason and the flow of soul.
271. ALEXANDER POPE (1688–1744), *Satires and Epistles of Horace Imitated.*

272. Fear God. Honour the king.—New Testament (A. V. 1611), First Epistle of Peter, chap. ii.

Fear no more the heat o' the sun,
Nor the furious winter's rages.
(*Song by Guiderius.*)
273. WILLIAM SHAKESPEARE (1564–1616), *Cymbeline*, Act iv. sc. 2.

274. Few and far between. v. No. 41.

A few more years shall roll,
A few more seasons come,
And we shall be with those that rest
Asleep within the tomb.
275. HORATIUS BONAR (1808–89), *Hymn.*

Fine by defect and delicately weak.
276. ALEXANDER POPE (1688–1744), *Moral Essays: Epistle II.*

277. Filthy lucre.—New Testament (A. V. 1611), First Epistle to Timothy, chap. iii.

278. A firebrand plucked out of the burning.—Old Testament (A. V. 1611), Amos, chap. iv.

The first fine careless rapture.
279. ROBERT BROWNING (1812–89), *Home Thoughts from Abroad.*

The fit's upon me now.
280. BEAUMONT (1586–1616), and FLETCHER (1576–1625), *Wit without Money*, Act v.

Flat blasphemy.
281. WILLIAM SHAKESPEARE (1564–1616), *Measure for Measure*, Act ii. sc. 2.

(Who stood as though he had a) flea in his ear.
282. JOHN LYLY (1554?–1606), *Euphues, or the Anatomy of Wit.*

Flour of wifly patience.
283. GEOFFREY CHAUCER (1328–1400), *Canterbury Tales: The Clerkes Tale.*

A fool at forty is a fool indeed.
284. Rev. EDWARD YOUNG (1684–1765), *Love of Fame.*

(They) fool me to the top of my bent. (*Hamlet.*)
285. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 2.

Fools rush in where angels fear to tread.
286. ALEXANDER POPE (1688–1744), *Essay on Criticism.*

Fools, who came to scoff, remained to pray.
287. OLIVER GOLDSMITH (1728–74), *The Deserted Village.*

For every why he had a wherefore.
288. SAMUEL BUTLER (1612–80), *Hudibras*, Part I. Canto i.

289. For manners' sake.—Apocrypha, Ecclesiasticus, chap. xxxi.

For this relief, much thanks. (*Francisco.*)
290. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 1.

291. Forbearance ceases to be a virtue. v. No. 1031.

Force is not a remedy.
292. JOHN BRIGHT (1811–89), Birmingham, Nov. 16. 1880.

(He is the) fountain of honour.
293. BACON (1560–1626), *Of a King.*

294. Fourth estate of the realm. v. No. 311.

Frailty, thy name is woman. (*Hamlet.*)
295. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 2.

Framed in the prodigality of nature. (*Richard III.*)
296. WILLIAM SHAKESPEARE (1564–1616), *Richard III*, Act i. sc. 2.

. . . French she spake ful fayre and fetisly,
After the scole of Stratford-atte-Bowe,
For Frenche of Paris was to hire unknowe.
297. GEOFFREY CHAUCER (1328–1400), *Canterbury Tales; Prologue.*

Friends, Romans, countrymen, lend me your ears;
I come to bury Cæsar, not to praise him. (*Mark Antony.*)
298. WILLIAM SHAKESPEARE (1564–1616), *Julius Cæsar*, Act iii. sc. 2.

Friendship's the wine of life.
299. Rev. EDWARD YOUNG (1684–1765), *Night Thoughts.*

From grave to gay, from lively to severe.
300. ALEXANDER POPE (1688–1744), *Essay on Man: Epistle IV.*

From Greenland's icy mountains,
From India's coral strand,
Where Afric's sunny fountains
Roll down their golden sand.
301. Bishop HEBER (1783–1826), *Hymn.*

From Hull, from Halifax, from Hell, 'tis thus,
From all these three, good Lord, deliver us.[1]
302. JOHN TAYLOR (1580–1654), *News from Hell, Hull, and Halifax.*

From morn
To noon he fell, from noon to dewy eve,
A summer's day; and with the setting sun
Dropt from the zenith like a falling star.
303. JOHN MILTON (1605–74), *Paradise Lost*, Book I.

[1] Founded on a common saying.

Full fathom five thy father lies,
Of his bones are coral made,
Those are pearls that were his eyes;
Nothing of him that doth fade
But doth suffer a sea-change
Unto something rich and strange.
304. WILLIAM SHAKESPEARE (1564–1616), *The Tempest*, Act i. sc. 2.

Full many a gem of purest ray serene
The dark unfathomed caves of ocean bear;[1]
Full many a flower is born to blush unseen
And waste its sweetness on the desert air.
305. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard.*

Full many a glorious morning have I seen
Flatter the mountain-tops with sovereign eye,
Kissing with golden face the meadows green,
Gilding pale streams with heavenly alchymy.
306. WILLIAM SHAKESPEARE (1564–1616), *Sonnet* 33.

Full of strange oaths, and bearded like the pard. (*Jaques.*)
307. WILLIAM SHAKESPEARE (1564–1616), *As You Like It*, Act ii. sc. 7.

Full of wise saws and modern instances. (*Jaques.*)
308. WILLIAM SHAKESPEARE (1564–1616), *As You Like It*, Act ii. sc. 7.

The funeral baked meats
Did coldly furnish forth the marriage tables. (*Hamlet.*)
309. WILLIAM SHAKESPERAE (1564–1616), *Hamlet*, Act i. sc. 2.

310. The gaiety of nations. v. No. 230.

311. The gallery in which the reporters sit has become a fourth estate of the realm.—LORD MACAULAY (1800–59), *Essays: Hallam's Constitutional History.*

Gather ye rosebuds while ye may,
Old Time is still a-flying.
312. ROBERT HERRICK (1591–1674), *Hesperides*, No. 208.

(Is this that haughty, gallant,) gay Lothario?
313. NICHOLAS ROWE (1673–1718), *The Fair Penitent*, Act v. sc. 1.

Genius is of no country.
314. CHARLES CHURCHILL (1731–64), *The Rosciad.*

315. Genius, which means the transcendent capacity of taking trouble, first of all.—THOMAS CARLYLE (1795–1881), *Frederick the Great*, Book IV. chap. 3.

A gentle knight was pricking on the plaine.
316. EDMUND SPENSER (1553–99), *The Faërie Queene*, Book I. Canto i.

(Then) gently scan your brother man,
Still gentler sister woman.
317. ROBERT BURNS (1759–96), *Address to the Unco Guid.*

[1] *cf.* Bishop Hall (1574–1656): There is . . . many a fair pearl laid up in the bosom of the sea that never was seen, nor never shall be.

318. Get thee behind me, Satan.—New Testament (A. V. 1611), Gospel according to St. Matthew, chap. xvi.

Get thee to a nunnery. (*Hamlet.*)
319. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 1.

Gi'e me ae spark o' Nature's fire!
That's a' the learning I desire.
320. ROBERT BURNS (1759–1796), *Epistle to John Lapraik.*

Give me again my hollow tree,
A crust of bread and liberty!
321. ALEXANDER POPE (1688–1744), *Imitations of Horace*, Book II.

Give me an ounce of civet, good apothecary, to sweeten my imagination. (*Lear.*)
322. WILLIAM SHAKESPEARE (1564–1616), *King Lear*, Act iv. sc. 6.

323. The giving vein. v. No. 472.

324. The girl I left behind me.—*Song* (1759).

Gladly wolde he lerne, and gladly teche.
325. GEOFFREY CHAUCER (1328–1400), *Canterbury Tales: Prologue.*

Gloriously drunk.
326. W. COWPER (1731–1800), *The Task: The Winter Evening.*

327. The glory and the freshness of a dream. v. No. 1039.

The glory that was Greece
And the grandeur that was Rome.
328. E. A. POE (1809–49), *To Helen.*

A glutton of words.
329. WILLIAM LANGLAND (1332–1400), *The Vision of William concerning Piers the Plowman. Passus I* (1377).

Go fetch to me a pint o' wine,
An' fill it in a silver tassie.
330. ROBERT BURNS (1759–96), *My Bonnie Mary.*

Go, lovely rose!
Tell her that wastes her time and me.
331. EDMUND WALLER (1605–87), *Go, Lovely Rose.*

Go where glory waits thee,
But while fame elates thee,
Oh, still remember me.
332. THOMAS MOORE (1779–1852), *Irish Melodies.*

A God all mercy is a God unjust.
333. Rev. EDWARD YOUNG (1684–1765), *Night Thoughts.*

God bless the king, I mean the faith's defender;
God bless—no harm in blessing—the pretender;
Who that pretender is and who is king,
God bless us all, that's quite another thing.
334. JOHN BYROM (1691–1753), *Miscellaneous Poems.*

God helps them that help themselves.[1]
335. BENJAMIN FRANKLIN (1706–90), *Pennsylvania Almanac*, 1758.

[1] Founded on a proverbial saying.

336. God is no respecter of persons.[1]—New Testament (A. V. 1611), Acts of the Apostles, chap. x.

337. God loveth a cheerful giver.—New Testament (A. V. 1611), Second Epistle to the Corinthians, chap. ix.

God made the country, and man made the town.
338. W. COWPER (1731–1800), *The Task: The Sofa.*

God moves in a mysterious way
His wonders to perform;
He plants His footsteps in the sea
And rides upon the storm.
339. W. COWPER (1731–1800), *Olney Hymns*, No. 68.

God save our gracious king,
Long live our noble king,
God save the king.
340. HENRY CAREY (1693 ?–1743).

341. God shall wipe away all tears from their eyes.—New Testament (A. V. 1611), Revelation, chap. *vii.*

The gods are just, and of our pleasant vices
Make instruments to plague us. (*Edgar.*)
342. WILLIAM SHAKESPEARE (1564–1616), *King Lear*, Act v. sc. 3.

God's in his heaven—
All's right with the world!
343. ROBERT BROWNING (1812–89), *Pippa Passes*, Part I. *Song.*

The golden gates of Sleep unbar,
Where Strength and Beauty met together
Kindle their image like a star
In a sea of glassy weather.
344. P. B. SHELLEY (1792–1822), *Bridal Song.*

A good hater.
345. SAMUEL JOHNSON (1709–85). From *Johnsoniana* (Mrs. Piozzi).

A good mouth-filling oath. (*Hotspur.*)
346. WILLIAM SHAKESPEARE (1564–1616), *Henry IV*, Part I. Act iii. sc. 2.

The good of subjects is the end of kings.
347. DANIEL DEFOE (1661–1731), *The True-born Englishman.*

The gorgeous East with richest hand
Showers on her kings barbaric pearl and gold.
348. JOHN MILTON (1608–74), *Paradise Lost*, Book I.

349. Government of the people, by the people, for the people.[2]—ABRAHAM LINCOLN (1809–65), *Speech at Gettysburg*, Nov. 19, 1863.

350. A great empire and little minds go ill together. v. No. 647.

Great fleas have little fleas upon their backs to bite 'em,
And little fleas have lesser fleas, and so *ad infinitum;*
And the great fleas themselves in turn have greater fleas to go on,
While these again have greater still, and greater still, and so on.[1]
351. Quoted in *Budget of Paradoxes.* (Augustus de Morgan), 1850.

Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn.
352. WILLIAM WORDSWORTH (1770–1850), *Sonnet: The world is too much with us.*

353. Great talkers are never great doers.—THOMAS MIDDLETON (1570–1627), *Blurt, Master Constable*, Act i. sc. 1.

Great wits are sure to madness near allied.
354. JOHN DRYDEN (1631–1700), *Absalom and Achitophel*, Part I.

355. Greater love hath no man than this, that a man lay down his life for his friends.—New Testament (A. V. 1611), Gospel according to St. John, chap. xv.

356. The greatest fool may ask more than the wisest man can answer.[2]—C. C. COLTON (1780–1832), *Lacon: Reflections*, No. 322.

357. Groundlings, split the ears of. v. No. 1012.

358. The *greatest Happiness* for the greatest *Numbers.*—FRANCIS HUTCHESON THE ELDER (1694–1747), *Inquiry into the Original of our Ideas of Beauty and Virtue* (1725).

Green-eyed jealousy.[3] (*Portia.*)
359. WILLIAM SHAKESPEARE (1564–1616), *The Merchant of Venice*, Act iii. sc. 2.

Grief fills the room up of my absent child,
Lies in his bed, walks up and down with me,
Puts on his pretty looks, repeats his words,
Remembers me of all his gracious parts.
(*Constance.*)
360. WILLIAM SHAKESPEARE (1564–1616), *King John*, Act iii. sc. 4.

Guide, philosopher and friend.
361. ALEXANDER POPE (1688–1744), *Essay on Man: Epistle IV.*

362. The gyler is begyled.—JOHN GOWER (1325 ?–1408), *Confessio Amantis.*

Had I a heart for falsehood framed
I ne'er could injure you.
363. R. B. SHERIDAN (1751–1816), *The Duenna*, Act i. sc. 5.

[1] Founded on Ecclesiasticus (Apocrypha), chap. xxxv.: "With him is no respect of persons."
[2] Founded on many similar sayings.

[1] Swift probably originated the idea with his—

So, naturalists observe, a flea
Hath smaller fleas that on him prey,
And these have smaller still to bite 'em,
And so proceed *ad infinitum.*
(*On Poetry.*)

[2] Said of examinations.
[3] *cf.* No. 79.

Hail to thee, blithe spirit!
Bird thou never wert—
That from heaven or near it
Pourest thy full heart
In profuse strains of unpremeditated art.
364. P. B. SHELLEY (1792–1822), *To a Skylark.*

Hands across the sea,
Feet on English ground,
The old blood is bold blood, the wide world round.
365. BYRON WEBBER, *Hands Across the Sea.*

366. Happy is the man that hath his quiver full of them (*i.e.* children).—Old Testament (A. V. 1611), Psalm cxxvii.

Happy the golden mean.
367. PHILIP MASSINGER (1584–1639), *The Great Duke of Florence*, Act i. sc. 1.

Hark, hark! the lark at heaven's gate sings. (*Song.*)
368. WILLIAM SHAKESPEARE (1564–1616), *Cymbeline*, Act ii. sc. 3.

A harmless, necessary cat. (*Shylock.*)
369. WILLIAM SHAKESPEARE (1564–1616), *The Merchant of Venice*, Act iv. sc. 1.

The harp that once through Tara's halls
The soul of music shed,
Now hangs as mute on Tara's walls
As if that soul were fled.
370. THOMAS MOORE (1779–1852), *Irish Melodies.*

Hateful is the dark-blue sky,
Vaulted o'er the dark-blue sea.
371. LORD TENNYSON (1809–92), *Song of the Lotus Eaters.*

He earns whate'er he can,
And looks the whole world in the face,
For he owes not any man.
372. H. W. LONGFELLOW (1807–82), *The Village Blacksmith.*

He has outsoared the shadow of our night;
Envy and calumny, and hate and pain,
And that unrest which men miscall delight,
Can touch him not, and torture not again.
373. P. B. SHELLEY (1792–1822), *Adonais.*

He hath eaten me out of house and home. (*Mrs. Quickly.*)
374. WILLIAM SHAKESPEARE (1564–1616), *Henry IV*, Part II. Act ii. sc. 1.

He hath outstayed his welcome while,
And tells the jest without the smile.
375. S. T. COLERIDGE (1772–1834), *Youth and Age.*

He jests at scars that never felt a wound. (*Romeo.*)
376. WILLIAM SHAKESPEARE (1564–1616), *Romeo and Juliet*, Act ii. sc. 2.

He knew
Himself to sing and build the lofty rhyme.
377. JOHN MILTON (1608–74), *Lycidas.*

He knows not how to wink at human frailty,
Or pardon weakness that he never felt.
378. JOSEPH ADDISON (1672–1719), *Cato*, Act v. sc. 4.

He loves a lord.
379. WILLIAM WYCHERLEY (1640–1715), *The Plain Dealer*, Act ii. sc. 1.

He makes a foe who makes a jest.
380. JOHN GAY (1688–1732), *Fables*, Part I. No. 46.

He more had pleased us had he pleased us less.[1]
381. JOSEPH ADDISON (1672–1719), *English Poets.*

He needs must go that the devil drives. (*Clown.*)
382. WILLIAM SHAKESPEARE (1564–1616), *All's Well that Ends Well*, Act i. sc. 3.

He nothing common did or mean
Upon that memorable scene.[2]
383. ANDREW MARVELL (1621–78), *Ode upon Cromwell's Return from Ireland.*

384. He owes not any man. v. No. 372.

He prayeth well who loveth well
Both man and bird and beast.
He prayeth best who loveth best
All things both great and small;
For the dear God who loveth us,
He made and loveth all.
385. S. T. COLERIDGE (1772–1834), *The Rime of the Ancient Mariner*, Part I.

386. He that hath a wife and children hath given hostages to fortune.—BACON (1560–1626), *Essays*, 8: *Of Married and Single Life.*

He that is down needs fear no fall,
He that is low, no pride.
387. JOHN BUNYAN (1628–78), *The Pilgrim's Progress*, Part II. *The Shepherd Boy's Song.*

388. He that is without sin among you, let him first cast a stone at her.—New Testament (A. V. 1611), Gospel according to St. John, chap. viii.

389. He that toucheth pitch shall be defiled.—Apocrypha, Ecclesiaticus, chap. xiii.

He was a man, take him for all in all,
I shall not look upon his like again. (*Hamlet.*)
390. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 2.

He was a veray parfit gentil knight.
391. GEOFFREY CHAUCER (1328–1400), *Canterbury Tales. Prologue.*

He was my friend, faithful and just to me. (*Mark Antony.*)
392. WILLIAM SHAKESPEARE (1564–1616), *Julius Cæsar*, Act iii. sc. 2.

He was not all a father's heart could wish;
But oh, he was my son!—my only son,
My child!
393. JOANNA BAILLIE (1762–1836), *Orra*, Act iii. sc. 2.

He was not of an age, but for all time.
394. BEN JONSON (1574–1637), *To the Memory of Shakespeare.*

[1] Written of Cowley.
[2] Said of Charles I upon the scaffold.

He who fights and runs away
May live to fight another day,
But he who is in battle slain
Can never rise to fight again.[1]

395. OLIVER GOLDSMITH (1728–74), *Art of Poetry on a New Plan.*

396. (Thou shalt) heap coals of fire upon his head.—Old Testament (A. V. 1611), Proverbs, chap. xxv.

Heard melodies are sweet, but those unheard
Are sweeter.

397. JOHN KEATS (1795–1821), *Ode to a Grecian Urn.*

398. The heart knoweth his own bitterness.—Old Testament (A. V. 1611), Proverbs, chap. xiv.

A heart to pity and a hand to bless.

399. CHARLES CHURCHILL (1731–64), *The Prophecy of Famine.*

400. A heart to resolve, a head to contrive, and a hand to execute.[2]—EDWARD GIBBON (1737–94), *Decline and Fall of the Roman Empire*, chap. xlviii.

Hearts just as pure and fair
May beat in Belgrave Square
As in the lowly air
Of Seven Dials.

401. W. S. GILBERT (1836–1911), *Iolanthe.*

Hearts of oak are our ships,
Hearts of oak are our men.[3]

402. DAVID GARRICK (1716–79), *Hearts of Oak.*

Heaven has no rage like love to hatred turned,
Nor Hell a fury like a woman scorned.

403. W. CONGREVE (1670–1728), *The Mourning Bride*, Act iii. sc. 2.

Heaven lies about us in our infancy.

404. WILLIAM WORDSWORTH (1770–1850) *Ode on the Intimations of Immortality.*

Heaven were not heaven, if we knew what it were.

405. EDMUND WALLER (1605–87), *In Answer of Sir John Suckling's Verses.*

The heir of all the ages.

406. LORD TENNYSON (1809–92), *Locksley Hall.*

407. Helping . . . lame dogs over stiles. v. No. 211.

Hempen homespuns. (*Puck.*)

408. WILLIAM SHAKESPEARE (1564–1616), *Midsummer Night's Dream*, Act iii. sc. 1.

Hence, loathèd Melancholy,
Of Cerberus and blackest Midnight born.

409. JOHN MILTON (1608–74), *L'Allegro.*

Hence, vain, deluding joys,
The brood of Folly, without father bred.

410. JOHN MILTON (1608–74), *Il Penseroso.*

411. Her children arise up and call her blessed.—Old Testament (A. V. 1611), Proverbs, chap. xxxi.

412. Her prentice han' she tried on man,
And then she made the lasses, O! v. No. 54.

Her voice was ever soft,
Gentle and low, an excellent thing in woman. (*Lear.*)

413. WILLIAM SHAKESPEARE (1564–1616), *King Lear*, Act v. sc. 3.

Here and here did England help me: how can I help England—say.

414. ROBERT BROWNING (1812–89), *Home Thoughts from the Sea.*

Here lies our good Edmund,[1] whose genius was such,
We scarcely can praise it, or blame it too much;
Who, born for the universe, narrowed his mind,
And to party gave up what was meant for mankind.

415. OLIVER GOLDSMITH (1728–74), *Retaliation.*

Here lies our sovereign lord the king,
Whose word no man relies on;
He never says a foolish thing
Nor ever does a wise one.

416. LORD ROCHESTER (1647–80), *Written on Charles II's Bedchamber Door.*

Here lies poor Fred,
Who was alive and is dead;
Had it been his Father,
I had much rather;
Had it been his brother,
Still better than the other;
Had it been his sister,
No one would have missed her;
Had it been the whole generation,
All the better for the nation;
But since 'tis only Fred,
That was alive and is dead,
Why, there's no more to be said.

417. ANONYMOUS. *Epitaph on Frederick, Prince of Wales (d. 1751).*

Here, thou, great Anna! whom three realms obey,
Dost sometimes counsel take and sometimes tea.

418. ALEXANDER POPE (1688–1744), *Rape of the Lock*, Canto iii.

Here's to the maiden of bashful fifteen;
Here's to the widow of fifty;
Here's to the flaunting, extravagant quean,
And here's to the housewife that's thrifty.

419. R. B. SHERIDAN (1751–1816), *School for Scandal*, Act iii. sc. 3. (*Song by Sir Harry Bumper.*)

Here with a loaf of Bread beneath the bough,
A Flask of Wine, a Book of Verse—and Thou
Beside me singing in the Wilderness—
And Wilderness is Paradise enow.

420. EDWARD FITZGERALD (1809–83), *Rubáiyát of Omar Khayyám.*

[1] From a Greek proverb. The first two lines are not the original work of Goldsmith, but are found in the *Musarum Deliciae* (1656).

[2] Written of Andronicus I. Comnenus.

[3] The expression "Hearts of Oak," as applied to men, and especially Englishmen, is of older date than Garrick, but received literary currency from him.

[1] Edmund Burke.

Hereditary bondsmen! know ye not
Who would be free, themselves must strike the blow.
421. LORD BYRON (1788–1824), *Childe Harold*, Canto ii.

Here's a health unto his Majesty.
422. From *The Musical Companion*, 1667.

His delight
Was all in books.
423. GEORGE CRABBE (1754–1832), *The Parish Register*. Part III. *Burials*.

His form was of the manliest beauty,
His heart was kind and soft,
Faithful, below, he did his duty;
But now he's gone aloft.
424. C. DIBDIN (1745–1814), *Tom Bowling*.

His heart was formed for softness—warped to wrong,
Betrayed too early, and beguiled too long.
425. LORD BYRON (1788–1824), *The Corsair*, Canto iii.

His honour rooted in dishonour stood,
And faith unfaithful kept him falsely true.
426. LORD TENNYSON (1809–92), *Idylls of the King: Lancelot and Elaine*.

His life was gentle; and the elements
So mixed in him that Nature might stand up
And say to all the world, "This was a man!" (*Mark Antony.*)
427. WILLIAM SHAKESPEARE (1564–1616), *Julius Cæsar*, Act v. sc. 3.

His madness was not of the head, but the heart.
428. LORD BYRON (1788–1824), *Lara*, Canto i.

His studie was but litel on the Bible.
429. GEOFFREY CHAUCER (1328–1400), *Canterbury Tales: Prologue*.

Hitch your waggon to a star.
430. R. W. EMERSON (1803–82), *Society and Solitude*.

Hoist with his own petard. (*Hamlet.*)
431. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 4.

432. Hold the mirror up to nature. v. No. 885.

Home-keeping youths have ever homely wits.
433. WILLIAM SHAKESPEARE (1564–1616), *The Two Gentlemen of Verona*, Act i. sc. 1.

Home they brought her warrior dead.
434. LORD TENNYSON (1809–92), *The Princess*, Canto vi.

The honest few
Who give the Fiend himself his due.
435. LORD TENNYSON (1809–92), *To the Rev. F. D. Maurice*.

An honest man's the noblest work of God.[1]
436. ALEXANDER POPE (1688–1744), *Essay on Man: Epistle IV*.

[1] v. also No. 874.

Honesty is the best policy.[1]
437. BENJAMIN FRANKLIN (1706–90), *Pennsylvania Almanac*, 1758.

438. Hope deferred maketh the heart sick.—Old Testament (A. V. 1611), Proverbs, chap. xiii.

Hope springs eternal in the human breast:
Man never is, but always to be blest.
439. ALEXANDER POPE (1688–1744), *Essay on Man: Epistle I*.

Hope told a flattering tale
That joy would soon return.[2]
440. ANONYMOUS. *Air by Giovanni Paisiello* (1741–1816).

The horns of elfland faintly blowing.
441. LORD TENNYSON (1809–1892), *Blow, bugle, blow*.

A horse! a horse! my kingdom for a horse! (*Richard III.*)
442. WILLIAM SHAKESPEARE (1564–1616), *Richard III*, Act v. sc. 4.

A horse-laugh if you please at honesty.
443. ALEXANDER POPE (1688–1744), *Epilogue to the Satires*.

444. Hostages to fortune. v. No. 386.

445. Houses are built to live in and not to look on.—BACON (1560–1626), *Essays*, 45: *Of Building*.

446. How art thou fallen from heaven, O Lucifer, son of the morning!—Old Testament (A. V. 1611), Isaiah, chap. xiv.

447. How are the mighty fallen!—Old Testament (A. V. 1611), Second Book of Samuel, chap. i.

How doth the little busy bee
Improve each shining hour,
And gather honey all the day
From every opening flower.
448. ISAAC WATTS (1674–1748), *Against Idleness*.

How dull, and how insensible a beast
Is man, who yet would lord it o'er the rest.
449. JOHN DRYDEN (1631–1700), *Essay upon Satire*.

How beautiful is night!
A dewy freshness fills the silent air;
No mist obscures, nor cloud, nor speck, nor stain
Breaks the serene of heaven.
450. ROBERT SOUTHEY (1774–1843), *Thalaba the Destroyer*, Book I. Canto i.

451. How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace.—Old Testament (A. V. 1611), Isaiah, chap. lii.

[1] Founded on several older sayings.

[2] Parodied by W. B. Rhodes (1772–1826) in his *Bombartes Furioso*:

"Hope told a flattering tale,
Much longer than my arm."

How can man die better
Than facing fearful odds,
For the ashes of his fathers
And the temples of his Gods?
452. LORD MACAULAY (1800–59), *Lays of Ancient Rome: Horatius.*

How goes the enemy? (said by Mr. Ennui, the time-killer).
453. FREDERICK REYNOLDS (1765–1841), *The Will*, Act i. sc. 1.

How happy could I be with either,
Were t'other dear charmer away!
But while ye thus tease me together,
To neither a word will I say.
454. JOHN GAY (1688–1732), *The Beggars' Opera.*

455. How hardly shall they that have riches enter into the kingdom of God.—New Testament (A. V. 1611), Gospel according to St. Luke. chap. xviii.

How like a fawning publican he looks! (*Shylock.*)
456. WILLIAM SHAKESPEARE (1564–1616), *The Merchant of Venice*, Act i. sc. 3.

457. How long halt ye between two opinions?—Old Testament (A. V. 1611), 1 Kings, chap. xviii.

How much the wife is dearer than the bride!
458. LORD LYTTELTON (1709–73), *An Irregular Ode.*

How oft when men are at the point of death,
Have they been merry! which their keepers call
A lightning before death. (*Romeo.*)
459. WILLIAM SHAKESPEARE (1564–1616), *Romeo and Juliet*, Act v. sc. 3.

How sad and bad and mad it was—
But then, how it was sweet!
460. ROBERT BROWNING (1812–89), *Confessions.*

How sharper than a serpent's tooth it is
To have a thankless child! (*Lear.*)
461. WILLIAM SHAKESPEARE (1564–1616), *King Lear*, Act i. sc. 4.

How use doth breed a habit in a man.
462. WILLIAM SHAKESPEARE (1564–1616), *The Two Gentlemen of Verona*, Act v. sc. 4.

How weary, stale, flat, and unprofitable
Seem to me all the uses of this world!
Fie on't! O fie! 'tis an unweeded garden
That grows to seed; things rank and gross in nature
Possess it merely. (*Hamlet.*)
463. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 2.

How wonderful is Death,
Death and his brother Sleep!
464. P. B. SHELLEY (1792–1822), *Queen Mab*, Canto i.

465. I am a lone, lorn creetur . . . and everythink goes contrairy with me. (*Mrs. Gummidge.*)—CHARLES DICKENS (1812–70), *David Copperfield*, chap. iii.

I am a man
More sinned against than sinning. (*Lear.*)
466. WILLIAM SHAKESPEARE (1564–1616), *King Lear*, Act iii. sc. 2.

I am all the daughters of my father's house,
And all the brothers too. (*Viola.*)
467. WILLIAM SHAKESPEARE (1564–1616), *Twelfth Night*, Act ii. sc. 4.

468. I am Alpha and Omega, the beginning and the end, the first and the last.—New Testament (A. V. 1611), Revelation, chap. xxii.

I am declined
Into the vale of years. (*Othello.*)
469. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act iii. sc. 3.

470 I am going the way of all the earth.—Old Testament (A. V. 1611), Joshua, chap. xxiii.

I am monarch of all I survey,
My right there is none to dispute.
471. W. COWPER (1731–1800), "Alexander Selkirk."

I am not in the giving vein to-day. (*Richard III.*)
472. WILLIAM SHAKESPEARE (1564–1616), *Richard III*, Act iv. sc. 2.

I am Sir Oracle,
And when I ope my lips let no dog bark.
(*Gratiano.*)
473. WILLIAM SHAKESPEARE (1564–1616), *The Merchant of Venice*, Act i. sc. 1.

I am the master of my fate:
I am the captain of my soul.
474. W. E. HENLEY (1849–1903), *Invictus.*

I awoke one morning and found myself famous.[1]
475. LORD BYRON (1788–1824), in Moore's Life of Byron.

I bear a charmèd life. (*Macbeth.*)
476. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act v. sc. 7.

I cannot eat but little meat,
My stomach is not good;
But sure, I think that I can drink
With him that wears a hood.
477. BISHOP STILL (1543–1608), *Gammer Garton's Needle*, Act ii.

I cannot say the crow is white,
But needs must call a spade a spade.
478. HUMPHREY GIFFORD (1550–1600), *A Woman's Face is full of Wiles.*

I could lie down like a tired child
And weep away the life of care.
479. P. B. SHELLEY (1792–1822), *Stanzas written in Dejection.*

I could not love thee, dear, so much
Loved I not honour more.
480. RICHARD LOVELACE (1618–58), *To Lucasta, Going to the Wars.*

[1] Said of the instantaneous success of "Childe Harold," published in 1812.

I do not love thee, Dr. Fell,
The reason why I cannot tell,
But this alone I know full well,
I do not love thee, Dr. Fell.[1]
481. TOM BROWN (1663–1704).

I dreamt that I dwelt in marble halls.
482. ALFRED BUNN (1796–1860), *The Bohemian Girl. Song.*

483. I feel it more than other people. (*Mrs. Gummidge.*)—CHARLES DICKENS (1812–70), *David Copperfield*, chap. iii.

I felt so young, so strong, so sure of God.
484. Mrs. BROWNING (1809–61), *Aurora Leigh*, Book II.

485. I have rather studied books than men.—BACON (1560–1626), *Advice to Sir George Villiers.*

I have supped full with horrors. (*Macbeth.*)
486. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act v. sc. 5.

I hold it truth with him who sings
To one clear harp in divers tones,
That men may rise on stepping-stones
Of their dead selves to higher things.
487. LORD TENNYSON (1809–92), *In Memoriam.*

I hope to see my Pilot face to face,
When I have crossed the bar.
488. LORD TENNYSON (1809–92), *Crossing the Bar.*

I know a maiden fair to see,
Take care!
She can both false and friendly be,
Beware, beware!
Trust her not,
She is fooling thee.
489. H. W. LONGFELLOW (1807–82), *Hyperion. A Song.*

I know a trick worth two of that. (*First Carrier.*)
490. WILLIAM SHAKESPEARE (1564–1616), *Henry IV*, Part I. Act ii. sc. 1.

491. I only ask for information. (*Rosa Dartle.*)—CHARLES DICKENS (1812–70), *David Copperfield*, chap. xx.

I own the soft impeachment. (*Mrs. Malaprop.*)
492. R. B. SHERIDAN (1751–1816), *The Rivals*, Act v. sc. 3.

I remember, I remember
The house where I was born.
493. THOMAS HOOD (1798–1845), *I remember.*

494. I said in my haste, All men are liars.—Old Testament (A. V. 1611), Psalm cxvi.

I thank the goodness and the grace
Which on my birth have smiled,
And made me in these Christian days
A happy English child.
495. ANN TAYLOR (1786–1866) and JANE TAYLOR (1783–1824), *Infant Hymns for Infant Minds.*

[1] Dean of Christchurch, Oxford, when Tom Brown was student.

496. I wants to make your flesh creep. (*Fat Boy.*)—CHARLES DICKENS (1812–70), *Pickwick Papers*, chap. viii.

I wasna fou, but just had plenty.
497. ROBERT BURNS (1759–96), *Death and Dr. Hornbook.*

I will go back to the great sweet Mother,
Mother and lover of men, the sea.
498. A. C. SWINBURNE (1837–1909), *The Triumph of Time.*

499. Idleness is only the refuge of weak minds.—LORD CHESTERFIELD (1694–1773), *Letter to his Son* (July 20, 1749).

500. If I take the wings of the morning and dwell in the uttermost parts of the sea.—Old Testament (A. V. 1611), Psalm cxxxix.

If I were a Cassowary
On the plains of Timbuctoo,
I would eat a missionary,
Coat and bands and hymn-book too.
501. Bishop SAMUEL WILBERFORCE (1805–73).

If music be the food of love, play on. (*Orsino.*)
502. WILLIAM SHAKESPEARE (1564–1616), *Twelfth Night*, Act i. sc. 1.

503. If the blind lead the blind, both shall fall into the ditch.—New Testament (A. V. 1611), St. Matthew, chap. xv.

(And) if, the following day, he chance to find
A new repast or an untasted spring,
Blesses his stars and thinks it luxury.
504. JOSEPH ADDISON (1672–1719), *Cato*, Act i. sc. 4.

Ignoble care and peaceful sloth.
505. JOHN MILTON (1608–74), *Paradise Lost*, Book II.

506. An Iliad of woes.—THOMAS DE QUINCEY (1786–1859), *Confessions of an English Opium Eater.*

I'll make assurance doubly sure. (*Macbeth.*)
507. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act iv. sc. 1.

I'll purge, and leave sack, and live cleanly, as a nobleman should do. (*Falstaff.*)
508. WILLIAM SHAKESPEARE (1564–1616), *Henry IV*, Part I. Act v. sc. 5.

(Unruly murmurs or) ill-timed applause
Wrong the best speaker or the justest cause.
509. ALEXANDER POPE (1688–1744), *Translation of the Iliad*, Book XIX.

I'm wearin' awa'
To the land o' the leal.
510. LADY NAIRNE (1766–1845), *The Land o' the Leal.*

511. Imitation is the sincerest flattery.—C. C. COLTON (1780–1832), *Lacon: Reflections.* No. 217.

An imitative creature
Is man.
512. S. T. COLERIDGE (1772–1834), *The Death of Wallenstein, Translated from Schiller*, Act i. sc. 4.

The imperial votaress passèd on
In maiden meditation, fancy-free. (*Oberon.*)
513. WILLIAM SHAKESPEARE (1564–1616), *Midsummer Night's Dream*, Act ii. sc. 1.

514. Immodest words admit of no defence.—LORD ROSCOMMON (1633–84), *Essay on Translated Verse.*

515. The important business of your life is love.—LORD LYTTELTON (1709–73), *Advice to a Lady.*

In argument with men, a woman ever
Goes by the worse, whatever be her cause.
516. JOHN MILTON (1608–74), *Samson Agonistes.*

In books, or work, or healthful play,
Let my first years be past,
That I may give for every day
Some good account at last.
517. ISAAC WATTS (1674–1748), *Against Idleness.*

518. In charity there is no excess.—BACON (1560–1626), *Essays*, 13: *Of Goodness, and Goodness of Nature.*

(Railed . . .) in good set terms. (*Jaques.*)
519. WILLIAM SHAKESPEARE (1564–1616), *As You Like It*, Act ii. sc. 7.

520. In government change is suspected, though to the better.—BACON (1560–1626), *Filium Labyrinthi.*

521. In maiden meditation, fancy-free.
v. No. 513.

In my mind's eye, Horatio. (*Hamlet.*)
522. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 2.

In Köln, a town of monks and bones,
And pavements fanged with murderous stones,
And rags, and hags, and hideous wenches,
I counted two and seventy stenches.
523. S. T. COLERIDGE (1772–1834), *Cologne.*

(But) in spite of all temptations,
To belong to other nations
He remains an Englishman.
524. W. S. GILBERT (1836–1911), *H.M.S. Pinafore.*

In the dark backward and abysm of time.
(*Prospero.*)
525. WILLIAM SHAKESPEARE (1564–1616), *The Tempest*, Act i. sc. 2.

(And) in the march of nations, led the van.
526. THOMAS CAMPBELL (1777–1844), *Pleasures of Hope*, Part I.

527. In the midst of life we are in death.—*Book of Common Prayer: Burial of the Dead.*

In the spring a young man's fancy lightly turns to thoughts of love.
528. LORD TENNYSON (1809–92), *Locksley Hall.*

529. In the sweat of thy face shalt thou eat bread.—Old Testament (A. V. 1611), Genesis, chap. iii.

530. In their death they were not divided.—Old Testament (A. V. 1611), 2 Samuel, chap. i.

Indeed, indeed, repentance oft I swore.
531. EDWARD FITZGERALD (1809–83), *Rubáiyát of Omar Khayyám.*

Infinite riches in a little room.
532. CHRISTOPHER MARLOWE (1564–93), *The Jew of Malta*, Act i. sc. 1.

Infirm of purpose! (*Lady Macbeth.*)
533. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act ii. sc. 2.

534. An injury is much sooner forgotten than an insult.—LORD CHESTERFIELD (1694–1773), *Letter to his Son* (Oct. 9, 1746).

535. The iron entered into his soul.[1]—*Book of Common Prayer.* Psalm cv.

The iron tongue of midnight hath told twelve.
(*Theseus.*)
536. WILLIAM SHAKESPEARE (1564–1616), *Midsummer Night's Dream*, Act v. sc. 1.

537. Is it nothing to all ye that pass by?—Old Testament (A. V. 1611), Lamentations, chap. i.

The isles of Greece, the isles of Greece!
Where burning Sappho loved and sung,
Where grew the arts of war and peace,
Where Delos rose and Phœbus sprung!
Eternal summer gilds them yet,
But all, except their sun, is set.
538. LORD BYRON (1788–1824), *Don Juan*, Canto iii. *Song.*

Is this a dagger which I see before me,
The handle toward my hand? (*Macbeth.*)
539. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act ii. sc. 1.

It beggared all description. (*Enobarbus.*)
540. WILLIAM SHAKESPEARE (1564–1616), *Antony and Cleopatra*, Act ii. sc. 2.

It can't be nature, for it is not sense.
541. CHARLES CHURCHILL (1731–64), *The Farewell.*

It is a custom
More honoured in the breach than the observance. (*Hamlet.*)
542. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 4.

It is a wise father that knows his own child.[2] (*Launcelot Gobbo.*)
543. WILLIAM SHAKESPEARE (1564–1616), *The Merchant of Venice*, Act ii. sc. 2.

544. It is as natural to die as to be born.—BACON (1560–1626), *Essays*, 2: *Of Death.*

It is best to be off wi' the old love
Before you be on wi' the new.
545. ANONYMOUS. Quoted in Sir Walter Scott's *Bride of Lammermoor*, chap. xxix.

[1] In the Bible (Authorised Version) it runs: "He was laid in iron."

[2] A very old saying, found in Homer's *Odyssey*, Book I. (Telemachus to Athene.)

546. It is costly wisdom that is bought by experience.—ROGER ASCHAM (1515–68), *The Schole-master.*

547. It is more blessed to give than to receive. —New Testament (A. V. 1611), Acts, chap. xx.

548. It is not death but dying which is terrible.—HENRY FIELDING (1707–54), *Amelia*, Book III. chap. iv.

It is not poetry but prose run mad.
549. ALEXANDER POPE (1688–1744), *Prologue to the Satires.*

It is the cause, it is the cause, my soul—
Let me not name it to you, you chaste stars!—
It is the cause. (*Othello.*)
550. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act v. sc. 2.

It out-herods Herod. (*Hamlet.*)
551. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 2.

552. It requires a surgical operation to get a joke well into a Scotch understanding.—Rev. SYDNEY SMITH (1771–1845), *Sayings.*

It started like a guilty thing
Upon a fearful summons. (*Horatio.*)
553. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 1.

It was a friar of orders grey
Walked forth to tell his beads.
554. PERCY'S *Reliques*, published 1765. *The Friar of Orders Grey.*

It was roses, roses all the way.
555. ROBERT BROWNING (1812–89), *The Patriot.*

Itch of vulgar praise.
556. ALEXANDER POPE (1688–1744), *Moral Essays: Epistle I.*

It's not the times are bad, but man.
557. Dr. J. BEAUMONT (1616–99), *Original Poems.*

Jesu, lover of my soul,
Let me to Thy bosom fly.
558. CHARLES WESLEY (1708–88), *In Temptation.*

John Anderson, my jo, John,
When we were first acquent,
Your locks were like the raven,
Your bonnie brow was brent.
559. ROBERT BURNS (1759–96), *John Anderson.*

John Gilpin was a citizen
Of credit and renown,
A train-band captain eke was he
Of famous London town.
560. W. COWPER (1751–1800), *History of John Gilpin.*

561. A joke's a very serious thing.—CHARLES CHURCHILL (1731–64), *The Ghost*, Book IV.

Journeys end in lovers' meeting. (*Song, by Feste.*)
562. WILLIAM SHAKESPEARE (1564–1616), *Twelfth-Night*, Act ii. sc. 3.

563. Judge not, that ye be not judged.—New Testament (A. V. 1611), St. Matthew, chap. vii.

564. King Charles's head.[1]—CHARLES DICKENS (1812–70), *David Copperfield.*

565. Kings are naturally lovers of low company. —EDMUND BURKE (1730–97), *Speech on the Economical Reform.*

Kings sate still with awfull eye
As if they surely knew their sovran Lord was nigh.
566. JOHN MILTON (1608–1674), *Hymn on the Morning of Christ's Nativity.*

567. Labour of love.—New Testament (A. V. 1611), Hebrews, chap. vi.

The labour we delight in physics pain. (*Macbeth.*)
568. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act ii. sc. 3.

569. The labourer is worthy of his hire.—New Testament (A. V. 1611), St. Luke, chap. x.

Ladies, whose bright eyes
Rain influence.
570. JOHN MILTON (1608–74), *L'Allegro.*

The lady doth protest too much, methinks. (*Queen Gertrude.*)
571. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 2.

572. A land flowing with milk and honey.—Old Testament (A. V. 1611), Exodus, chap. iii.

The language of the heart.
573. ALEXANDER POPE (1688–1744), *Prologue to the Satires.*

Large utterance of the early gods.
574. JOHN KEATS (1795–1821), *Hyperion*, Book I.

(Ever copious Dryden wanted, or forgot,)
The last and greatest art, the art to blot.
575. ALEXANDER POPE (1688–1744), *Satires and Epistles of Horace, Imitated.*

576. The Law is a ass—a idiot. (*Bumble.*)—CHARLES DICKENS (1812–70), *Oliver Twist*, chap. li.

Lay not that flattering unction to your soul. (*Hamlet.*)
577. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 4.

578. Lay not this sin to their charge.—New Testament (A. V. 1611), Acts, chap. vii.

Lead, kindly Light, amid the encircling gloom,
Lead Thou me on!
579. J. H. NEWMAN (1801–90), *The Pillar of Cloud.* Written at Sea, June 16, 1833.

Leading him prisoner in a red-rose chain.
580. WILLIAM SHAKESPEARE (1564–1616), *Venus and Adonis.*

The lean and slippered pantaloon. (*Jaques.*)
581. WILLIAM SHAKESPEARE (1564–1616), *As You Like It*, Act ii. sc. 7.

[1] Mr. Dick could never keep it out of his Memorial.

Learn of the little nautilus to sail,
Spread the thin oar, and catch the driving gale.
582. ALEXANDER POPE (1688–1744), *Essay on Man: Epistle III.*

(The) learned eye is still the loving one.
583. ROBERT BROWNING (1812–89), *Red Cotton Nightcap Country*, Book I.

Lerne to love . . . and lef [1] alle other thynges.
584. WILLIAM LANGLAND (1332–1400), *The Vision of William concerning Piers the Plowman. Passus*, 23.

Lest we forget, lest we forget.
585. RUDYARD KIPLING (*b.* 1864), *The Recessional Hymn.*

Let dogs delight to bark and bite,
For God hath made them so;
Let bears and lions growl and fight,
For 'tis their nature to.
586. Rev. ISAAC WATTS (1674–1748), *Against Quarrelling.*

587. Let not thy left hand know what thy right hand doeth.—New Testament (A. V. 1611), St. Matthew, chap. vi.

588. Let the dead bury their dead.—New Testament (A. V. 1611), St. Matthew, chap. viii.

Let the great world spin for ever down the ringing grooves of change.
589. LORD TENNYSON (1809–92), *Locksley Hall.*

590. Let us eat and drink; for to-morrow we die.[2] New Testament (A. V. 1611), 1 Corinthians, chap. xv.

591. Let us now praise famous men.—Apocrypha, Ecclesiasticus, chap. xliv.

Let us sit upon the ground
And tell sad stories of the death of kings. (*Richard II.*)
592. WILLIAM SHAKESPEARE (1564–1616), *King Richard II*, Act iii. sc. 2.

Let us then be up and doing
With a heart for any fate!
593. H. W. LONGFELLOW (1807–82), *A Psalm of Life.*

594. Let your yea be yea; and your nay, nay.—New Testament (A. V. 1611), Epistle of James, chap. v.

Let's do it after the high Roman fashion. (*Cleopatra.*)
595. WILLIAM SHAKESPEARE (1564–1616), *Antony and Cleopatra*, Act iv. sc. 2.

Letting "I dare not" wait upon "I would,"
Like the poor cat i' the adage.[3] (*Lady Macbeth.*)
596. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act i. sc. 7.

Liar of the first magnitude.
597. W. CONGREVE (1670–1728), *Love for Love*, Act iv. sc. 2.

[1] leave.
[2] The original maker of this remark which St. Paul quotes was Isaiah.
[3] The adage is, "The cat would eat fish, but is loth to wet her feet."

598. A liberal confounding of those pedantic distinctions *meum* and *tuum*.—CHARLES LAMB (1775–1834), *Essays of Elia: The Two Races of Men.*

599. Life is a series of surprises.—R. W. EMERSON (1803–82), *Essays: Circles.*

600. Life is an incurable disease.—ABRAHAM COWLEY (1618–67), *To Dr. Scarborough.*

Life is as tedious as a twice-told tale,
Vexing the dull ear of a drowsy man. (*Prince Lewis.*)
601. WILLIAM SHAKESPEARE (1564–1616), *King John*, Act iii. sc. 4.

Life is real! Life is earnest!
602. H. W. LONGFELLOW (1807–82), *A Psalm of Life.*

Life is with such all beer and skittles.
603. C. S. CALVERLEY (1831–84), *Contentment.*

Life, like a dome of many-coloured glass,
Stains the white radiance of Eternity.
604. P. B. SHELLEY (1792–1822), *Adonais.*

Life loves no lookers-on at his great game.
605. A. H. CLOUGH (1819–61), *Dipsychus*, Part II.

Life's but a means unto an end: that end,
Beginning, mean, and end to all things—God.
606. P. J. BAILEY (1816–1905), *Festus.*

Life's little ironies.
607. THOMAS HARDY (*b.* 1840), Title of a book (1894).

Life, we've been long together
Through pleasant and through cloudy weather.
608. Mrs. BARBAULD (1743–1825), *Life.*

Light gains make heavy purses.
609. BACON (1560–1626), *Essays*, 52: *Of Ceremonies and Respects.*

The light of common day.
610. WILLIAM WORDSWORTH (1770–1850), *Ode on the Intimations of Immortality.*

The light of other days.
611. ALFRED BUNN (1796–1860), *The Bohemian Girl. Song.*

Like Niobe, all tears. (*Hamlet.*)
612. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 2.

613. Like this unsubstantial pageant faded,
Leave not a rack behind. v. No. 825.

The lilies and languors of virtue,
The raptures and roses of vice.
614. A. C. SWINBURNE (1857–1909), *Dolores.*

615. The lines are fallen unto me in pleasant places.—Old Testament (A. V. 1611), Psalm xvi.

Linkèd sweetness long drawn out.
616. JOHN MILTON (1608–74), *L'Allegro.*

(He left a Corsair's name to other times)
Linked with one virtue and a thousand crimes.
617. LORD BYRON (1788–1824), *The Corsair*, Canto iii.

A lion among the ladies is a most dreadful thing. (*Bottom.*)
618. WILLIAM SHAKESPEARE (1564–1616), *Midsummer Night's Dream*, Act iii. sc. 1.

A little learning is a dangerous thing.
619. ALEXANDER POPE (1688–1744), *Essay on Criticism.*

A little more than kin, and less than kind. (*Hamlet.*)
620. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 2.

The little rift within the lute,
That by and by will make the music mute.
621. LORD TENNYSON (1809–92), *Idylls of the King : Merlin and Vivien.*

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.
622. H. W. LONGFELLOW (1807–82), *A Psalm of Life.*

623. The long day's task is done. v. No. 241.

624. Lookers-on at life. v. No. 605.

625. The Lord gave, and the Lord hath taken away; blessed be the name of the Lord.—Old Testament (A. V. 1611), Job, chap. i.

626. Lord, now lettest Thou Thy servant depart in peace.—New Testament (A. V. 1611), St. Luke, chap. ii.

Lord of the ascendant.
627. EDMUND BURKE (1730–1797), *Speech on the American Taxation.*

Lord of thy presence and no land beside. (*Queen Elinor.*)
628. WILLIAM SHAKESPEARE (1564–1616), *King John*, Act i. sc. 1.

The loss of heaven's the greatest pain in hell.[1]
629. Sir SAMUEL TUKE (1610–1673), *Adventures of Five Hours*, Act ii.

The loud laugh that spoke the vacant mind.
630. OLIVER GOLDSMITH (1728–74), *The Deserted Village.*

Love comforteth like sunshine after rain.
631. WILLIAM SHAKESPEARE (1564–1616), *Venus and Adonis.*

Love is a spirit all compact of fire.
632. WILLIAM SHAKESPEARE (1564–1616), *Venus and Adonis.*

Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove.
633. WILLIAM SHAKESPEARE (1564–1616), *Sonnet* 116.

Love is not to be reasoned down.
634. JOSEPH ADDISON (1672–1719), *Cato*, Act i. sc. 1.

[1] Translated from the Spanish of Calderon.

Love me little, love me long.
635. CHRISTOPHER MARLOWE (1564–93), *The Jew of Malta*, Act i. sc. 1.

636. Love of singularity. v. No. 900.

The love-light in her eye.
637. HARTLEY COLERIDGE (1796–1849), *She is not Fair to Outward View.*

Love's but a frailty of the mind
When 'tis not with ambition joined.
638. W. CONGREVE (1670–1728), *The Way of the World*, Act iii. sc. 3.

639. Love's young dream. v. No. 754.

The lover in the husband may be lost.
640. LORD LYTTELTON (1709–73), *Advice to a Lady.*

641. A loving heart is the beginning of all knowledge.—THOMAS CARLYLE (1795–1881), *Article on Biography.*

Lowliness is young ambition's ladder. (*Brutus.*)
642. WILLIAM SHAKESPEARE (1564–1616), *Julius Cæsar*, Act ii. sc. 1.

643. Lues Boswelliana, or disease of admiration. —LORD MACAULAY (1800–59), *Essays : William Pitt, Earl of Chatham.*

The lunatic, the lover, and the poet
Are of imagination all compact. (*Theseus.*)
644. WILLIAM SHAKESPEARE (1564–1616), *Midsummer Night's Dream*, Act v. sc. 1.

645. Madness, method in. v. No. 1072.

Magic casements, opening on the foam
Of perilous seas, in faery lands forlorn.
646. JOHN KEATS (1795–1821), *Ode to a Nightingale.*

647. Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together.—EDMUND BURKE (1730–97), *Speech on Conciliation with America.*

Maid of Athens, ere we part,
Give, oh give me back my heart!
Or since that has left my breast,
Keep it now, and take the rest.
648. LORD BYRON (1788–1824), *Maid of Athens.*

649. The mammon of unrighteousness.—New Testament (A. V. 1611), St. Luke, chap. xvi.

650. The Man in the Street.—R. W. EMERSON (1803–82), *Conduct of Life-Worship.*

651. Man is an embodied paradox, a bundle of contradictions.—C. C. COLTON (1780–1832), *Lacon : Reflections*, No. 408.

652. Man is by his constitution a religious animal. —EDMUND BURKE (1730–97), *Reflections on the Revolution in France.*

Man is Nature's sole mistake.
653. W. S. GILBERT (1836–1911), *Princess Ida.*

A man of my kidney.
654. WILLIAM SHAKESPEARE (1564–1616), *The Merry Wives of Windsor*, Act iii. sc. 5.

655. A man of sorrows.—Old Testament (A. V. 1611), Isaiah, chap. liii.

The man that lays his hand upon a woman,
Save in the way of kindness, is a wretch.
656. JOHN TOBIN (1770–1804), *The Honeymoon*, Act ii. sc. 1.

Man wants but little here below,
Nor wants that little long.
657. OLIVER GOLDSMITH (1728–74), *The Hermit*.

658. Man was formed for society.—Sir WILLIAM BLACKSTONE (1723–80), *Of the Nature of Laws in General*.

A man's a man for a' that.
659. ROBERT BURNS (1759–96), *Is there, for Honest Poverty*.

660. A man's house is his castle.—Sir EDWARD COKE (1552–1633), *The Institutes. A Commentary upon Littleton. Third Institute*.

Man's inhumanity to man
Makes countless thousands mourn.
661. ROBERT BURNS (1759–96), *Man was made to mourn*.

Man's not worth a moment's pain.
662. JAMES GRAINGER (1721–67), *Ode to Solitude*.

663. Many are called, but few are chosen.—New Testament (A. V. 1611), St. Matthew, chap. xxii.

The many-headed monster (multitude).
664. PHILIP MASSINGER (1584–1639), *The Unnatural Combat*, Act iii. sc. 2; *and the Emperor of the East*, Act ii. sc. 1.

The many-twinkling smile of Ocean.[1]
665. JOHN KEBLE (1792–1866), *The Christian Year*.

Marriage is nothing but a civil contract.
666. JOHN SELDEN (1584–1654), *Table Talk: Marriage*.

(The sallow, virgin-minded, studious)
Martyr to mild enthusiasm.
667. ROBERT BROWNING (1812–89), *Christmas Eve*, Canto xiv.

The meanest floweret of the vale,
The simplest note that swells the gale,
The common sun, the air, the skies,
To him are opening paradise.
668. THOMAS GRAY (1716–71), *Ode: On the Spring*.

Melancholy as a gib cat. (*Falstaff.*)
669. WILLIAM SHAKESPEARE (1564–1616), *King Henry IV*, Part I. Act i. sc. 2.

[1] A paraphrase of the ἀνηρίθμον γέλασμα τῶν πορτίων —the unnumbered laughter of the sea (Aeschylus).

Melancholy marked him for her own.
670. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard*.

Men are but children of a larger growth.
671. JOHN DRYDEN (1631–1700), *All for Love*, Act iv. sc. 1.

672. Men fear death, as children fear to go in the dark.—BACON (1560–1626), *Essays*, 2: *Of Death*.

(For) men may come and men may go,
But I go on for ever.
673. LORD TENNYSON (1809–92), *The Brook*.

Men must work and women must weep.
674. CHARLES KINGSLEY (1819–75), *The Three Fishers*.

675. Men that are greatly guilty are never wise. —EDMUND BURKE (1730–97), *Impeachment of Warren Hastings* (May 30, 1794).

676. Men were deceivers ever. v. No. 952.

677. Mercy and truth are met together; righteousness and peace have kissed each other.—Old Testament (A. V. 1611), Psalm lxxxv.

A mere anatomy.
678. WILLIAM SHAKESPEARE (1564–1616), *The Comedy of Errors*, Act v. sc. 1.

679. A merry heart maketh a cheerful countenance.—Old Testament (A. V. 1611), Proverbs, chap. xv.

Methought I heard a voice cry, "Sleep no more! Macbeth does murder sleep, the innocent sleep; Sleep, that knits up the ravell'd sleeve of care, The death of each day's life, sore labour's bath, Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast." (*Macbeth.*)
680. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act ii. sc. 2.

681. *Meum* and *tuum*. v. No. 598.

Midsummer madness. (*Olivia.*)
682. WILLIAM SHAKESPEARE (1564–1616), *Twelfth Night*, Act iii. sc. 4.

The milk of human kindness. (*Lady Macbeth.*)
683. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act i. sc. 4.

684. The mind is the man.—BACON (1560–1626), *Mr. Bacon in praise of Knowledge*.

The mirth and fun grew fast and furious.
685. ROBERT BURNS (1759–96), *Tam o' Shanter*.

Misery acquaints a man with strange bedfellows.
686. WILLIAM SHAKESPEARE (1564–1616), *The Tempest*, Act ii. sc. 1.

Misfortune ever claimed the pity of the brave.
687. C. DIBDIN (1745–1814), *The Veterans*.

Mistress of herself, though china fall.
688. ALEXANDER POPE (1688–1744), *Moral Essays: Epistle II*.

(Bear about the) mockery of woe.
689. ALEXANDER POPE (1688–1744), *Elegy to the Memory of an Unfortunate Lady.*

690. (I know many have been taught to think that) moderation, in a case like this, is a sort of treason.—EDMUND BURKE (1730–97), *Letter to the Sheriff of Bristol.*

Modern Babylon.[1]
691. LORD BEACONSFIELD (1804–81), *Tancred.*

692. Moneys are the sinews of war.—THOMAS FULLER (1608–61), *The Holy and the Profane Estate. The Good Soldier.*

Moral commonplaces.
693. Sir PHILIP SIDNEY (1554–86), *Apology for Poetry.*

Morality was held a standing jest,
And faith a necessary fraud at best.
694. CHARLES CHURCHILL (1731–64), *Gotham*, Book II.

(A countenance) more in sorrow than in anger. (*Horatio.*)
695. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 2.

More knave than fool.
696. CHRISTOPHER MARLOWE (1564–93), *The Jew of Malta*, Act i. sc. 1.

More liberty begets desire of more.
697. JOHN DRYDEN (1631–1700), *Hind and the Panther.*

More things are wrought by prayer
Than this world dreams of.
698. LORD TENNYSON (1809–92), *Idylls of the King: The Passing of Arthur.*

Most admired disorder. (*Lady Macbeth.*)
699. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act iii. sc. 4.

Most forcible Feeble. (*Falstaff.*)
700. WILLIAM SHAKESPEARE (1564–1616), *Henry IV*, Part II. Act iii. sc. 2.

Most women have no characters at all.[2]
701. ALEXANDER POPE (1688–1744), *Moral Essays: Epistle II.*

Most wretched men
Are cradled into poetry by wrong;
They learn in suffering what they teach in song.
702. P. B. SHELLEY (1792–1822), *Julian and Maddalo.*

Motley's the only wear. (*Jaques.*)
703. WILLIAM SHAKESPEARE (1564–1616), *As You Like It*, Act ii. sc. 7.

The mountain sheep are sweeter,
But the valley sheep are fatter;
We therefore deemed it meeter
To carry off the latter.
704. T. L. PEACOCK (1785–1866), *The Misfortunes of Elphin: The War Song of Rinas Vawr.*

[1] London.
[2] Quoted by Pope as a remark of his own to Martha Blount.

705. Mrs. Partington. v. No. 177.

Much it grieved my heart to think
What man has made of man.
706. WILLIAM WORDSWORTH (1770–1850), *Lines written in Early Spring.*

707. Much learning doth make thee mad.—New Testament (A. V. 1611), Acts, chap. xxvi.

Much malice mingled with a little wit.
708. JOHN DRYDEN (1631–1700), *Hind and the Panther.*

Music has charms to soothe a savage breast,
To soften rocks, or bend a knotted oak.
709. W. CONGREVE (1670–1728), *The Mourning Bride*, Act i. sc. 1.

Music that gentlier on the spirit lies
Than tired eyelids upon tired eyes.
710. LORD TENNYSON (1809–92), *Song of the Lotus Eaters.*

My books and instruments shall be my company. (*Bianca.*)
711. WILLIAM SHAKESPEARE (1564–1616), *The Taming of the Shrew*, Act i. sc. 1.

My bosom's lord sits lightly in his throne. (*Romeo.*)
712. WILLIAM SHAKESPEARE (1564–1616), *Romeo and Juliet*, Act v. sc. 1.

My daughter! O my ducats! O my daughter! (*Shylock, as reported by Solanio.*)
713. WILLIAM SHAKESPEARE (1564–1616), *The Merchant of Venice*, Act ii. sc. 7.

My eyes are dim with childish tears.
714. WILLIAM WORDSWORTH (1770–1850), *The Fountain.*

715. My foot is on my native heath, and my name is Macgregor.—Sir WALTER SCOTT (1771–1832), *Rob Roy*, chap. xxiv.

My God, my Father, and my Friend,
Do not forsake me in the end.
716. LORD ROSCOMMON (1633–84), *On the Day of Judgment.*[1]

My heart leaps up when I behold
A rainbow in the sky.
717. WILLIAM WORDSWORTH (1770–1850), *My heart leaps up.*

My heart's in the Highlands, my heart is not here,
My heart's in the Highlands, a-chasing the deer;
A-chasing the wild deer, and following the roe—
My heart's in the Highlands wherever I go.
718. ROBERT BURNS (1759–96), *My heart's in the Highlands.*

My Lady Bountiful.
719. GEORGE FARQUHAR (1678–1707), *The Beaux' Stratagem.*

My lodging is on the cold ground,
And very hard is my fare.
720. Sir WILLIAM DAVENANT (1605–68), *Rivals.*

[1] A translation of the Latin Hymn, "Dies Irae" (Day of Wrath).

My love is like a red, red rose,
That's newly sprung in June.
721. ROBERT BURNS (1759–96), *A red, red Rose.*

722. My mind is in a state of philosophical doubt. —S. T. COLERIDGE (1772–1834), *Table Talk*, April 30, 1830.

My mind to me a kingdom is,
Such perfect joy therein I find.
723. ANONYMOUS. *Printed in Byrd's Psalmes, Sonets and Songs of Saudnes and Piete* (1585).

724. My name is Legion: for we are many.—New Testament (A. V. 1611), St. Mark, chap. v.

My name is Norval: on the Grampian hills
My father feeds his flock, a frugal swain.
725. JOHN HOME (1722–1808), *Douglas*, Act ii. sc. 1.

726. My punishment is greater than I can bear. —Old Testament (A. V. 1611), Genesis, chap. iv.

My salad days,
When I was green in judgment. (*Cleopatra.*)
727. WILLIAM SHAKESPEARE (1564–1616), *Antony and Cleopatra*, Act i. sc. 5.

728. My tongue is the pen of a ready writer.— Old Testament (A. V. 1611), Psalm xlv.

My voice is still for war.
729. JOSEPH ADDISON (1672–1719), *Cato*, Act ii. sc. 1.

My whole heart rises up to bless
Your name in pride and thankfulness.
730. ROBERT BROWNING (1812–89), *The Last Ride Together.*

The native hue of resolution
Is sicklied o'er with the pale cast of thought. (*Hamlet.*)
731. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 1.

Native wood-notes wild.[1]
732. JOHN MILTON (1608–74), *L'Allegro.*

733. A nation of shopkeepers.—ADAM SMITH (1723–90), *Wealth of Nations*, Book IV. chap. vii.

(The) natural fog of the good man's mind.
734. ROBERT BROWNING (1812–89), *Christmas Eve*, Canto iv.

Nature has left this tincture in the blood,
That all men would be tyrants if they could.
735. DANIEL DEFOE (1661–1731), *The Kentish Petition* (1701).

736. Nature in him was almost lost in Art.[2]— W. COLLINS (1720–56), *To Sir T. Hanmer.*

Nature is but a name for an effect
Whose cause is God.
737. W. COWPER (1731–1800), *The Task: The Winter Walk at Noon.*

738. Nature is more powerful than education. —LORD BEACONSFIELD (1804–81), *Contarini Fleming.*

739. Nature is the art of God.—Sir THOMAS BROWNE (1605–82), *Religio Medici*, Sec. 16.

740. Nature never makes excellent things for mean, or no uses.—JOHN LOCKE (1632–1704), *Essay on the Human Understanding*, Book II. chap. i.

Nature, the vicar of the almightie Lord.
741. GEOFFREY CHAUCER (1328–1400), *Assembly of Foules.*

Nature's elemental din.
742. THOMAS CAMPBELL (1777–1844), *Theodoric.*

743. Nature's rules have no exceptions.—HERBERT SPENCER (1820–1903), *Social Statics.*

744. Necessity hath no law.—OLIVER CROMWELL (1599–1658), *Speech to Parliament*, Sept. 12, 1654.

A needless Alexandrine ends the song,
That, like a wounded snake, drags its slow length along.
745. ALEXANDER POPE (1688–1744), *Essay on Criticism.*

746. Never mentions hell to ears polite.
v. No. 1107.

747. Never put off till to-morrow what you can do to-day.—LORD CHESTERFIELD (1694–1773), *Letter to his Son* (Feb. 5, 1750).

Never seek to tell thy love,
Love that never told can be;
For the gentle wind doth move,
Silently, invisibly.
748. WILLIAM BLAKE (1757–1827), *Love's Secret.*

A new broome sweepeth cleane.
749. JOHN LYLY (1554?–1606), *Euphues, or the Anatomy of Wit.*

750. The night is far spent, the day is at hand; let us therefore cast off the works of darkness, and let us put on the armour of light.—New Testament (A. V. 1611), Romans, chap. xiii.

No crime's so great as daring to excel.
751. CHARLES CHURCHILL (1731–64), *Epistle to William Hogarth.*

752. No man's knowledge, here, can go beyond his experience.—JOHN LOCKE (1632–1704), *Essay on the Human Understanding*, Book II. chap. i.

No scandal about Queen Elizabeth, I hope.
753. R. B. SHERIDAN (1751–1816), *The Critic*, Act ii. sc. i.

No, there's nothing half so sweet in life
As love's young dream.
754. THOMAS MOORE (1779–1852), *Irish Melodies.*

The noiseless tenor of their way.
755. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard.*

None but the brave deserve the fair.
756. JOHN DRYDEN (1631–1700), *Alexander's Feast.*

757. Noon of thought. v. No. 1058.

[1] Written in reference to Shakespeare.
[2] Written of Ben Jonson.

Not a drum was heard, not a funeral note.
758. Rev. CHARLES WOLFE (1791–1823), *Burial of Sir John Moore.*

Not all the water in the rough, rude sea
Can wash the balm from an anointed king. (*Richard II.*)
759. WILLIAM SHAKESPEARE (1564–1616), *King Richard II*, Act iii. sc. 2.

Not lost, but gone before.
760. Song published in the *Edinburgh Harmony*, 1829.

Not poppy, nor mandragora,
Nor all the drowsy syrups of the world,
Shall ever medicine thee to that sweet sleep,
Which thou ow'dst yesterday. (*Iago.*)
761. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act iii. sc. 3.

Not to admire is all the art I know;
To make men happy and to keep them so.[1]
762. THOMAS CREECH (1659–1701), *Translation, Horace: Epistle VI.*

Not to know me argues yourself unknown.
763. JOHN MILTON (1608–74), *Paradise Lost*, Book IV.

Nothing extenuate
Nor set down aught in malice. (*Othello.*)
764. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act v. sc. 2.

Nothing in his life
Became him like the leaving it. (*Malcolm.*)
765. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act i. sc. 4.

766. Nothing was ever achieved without enthusiasm.—R. W. EMERSON (1803–82), *Essays: Circles.*

A noticeable man with large grey eyes.
767. WILLIAM WORDSWORTH (1770–1850), *Stanzas written in Thomson's "Castle of Indolence."*

Nought shall make us rue
If England to itself do rest but true. (*Faulconbridge.*)
768. WILLIAM SHAKESPEARE (1564–1616), *King John*, Act v. sc. 7.

Nought so sweet as melancholy.
769. ROBERT BURTON (1576–1646), *Anatomy of Melancholy. The Author's Abstract of Melancholy.*

Now is the winter of our discontent
Made glorious summer by this sun of York. (*Richard III.*)
770. WILLIAM SHAKESPEARE (1564–1616), *Richard III*, Act i. sc. 1.

Now step I forth to whip hypocrisy! (*Berowne.*)
771. WILLIAM SHAKESPEARE (1564–1616), *Love's Labour's Lost*, Act iv. sc. 3.

[1] The original runs:
"Nil admirari, prope res est una, Numici,
Solaque, quæ possit facere et servare beatum."

Now the labourer's task is o'er,
Now the battle day is past,
Now upon the farther shore
Stands the voyager at last.
772. EDWARD ELLERTON (1770–1851), *Hymn.*

773. O death, where is thy sting? O grave, where is thy victory?—New Testament (A. V. 1611), I Corinthians, chap. xv.

O for a blast of that dread horn
On Fontarabian echoes borne![1]
774. Sir WALTER SCOTT (1771–1832), *Marmion*, Canto vi.

O God, our help in ages past.
775. ISAAC WATTS (1674–1748), *Hymn.*

O how full of briers is this working-day world. (*Rosalind.*)
776. WILLIAM SHAKESPEARE (1564–1616), *As You Like It*, Act i. sc. 3.

O, it is excellent
To have a giant's strength; but it is tyrannous
To use it like a giant.
777. WILLIAM SHAKESPEARE (1564–1616), *Measure for Measure*, Act ii. sc. 2.

O Lord! methought what pain it was to drown. (*Clarence.*)
778. WILLIAM SHAKESPEARE (1564–1616), *Richard III*, Act. i. sc. 4.

O Mary, at thy window be,
It is the wish'd, the trysted hour!
779. ROBERT BURNS (1759–96), *Mary Morison.*

O my prophetic soul! mine uncle! (*Hamlet.*)
780. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 5.

O that he were here to write me down an ass! (*Dogberry.*)
781. WILLIAM SHAKESPEARE (1564–1616), *Much Ado about Nothing*, Act iv. sc. 2.

O that 't were possible
After long grief and pain
To find the arms of my true love
Round me once again.
782. LORD TENNYSON (1809–92), *O that 't were possible.*

O thou art fairer than the evening air,
Clad in the beauty of a thousand stars!
783. CHRISTOPHER MARLOWE (1564–93), *Faustus*, Act v. sc. 2.

O wad some power the giftie gie us,
To see oursels as others see us!
784. ROBERT BURNS (1759–96), *To a Louse.*

O what a fall was there, my countrymen! (*Mark Antony.*)
785. WILLIAM SHAKESPEARE (1564–1616), *Julius Cæsar*, Act iii. sc. 2.

[1] The horn that Roland blew for help at Roncevalles.

O what a noble mind is here o'erthrown!
The courtier's, soldier's, scholar's, eye, tongue, sword. (*Ophelia.*)
786. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 1.

O what men dare do! what men may do!
What men daily do, not knowing what they do!
787. WILLIAM SHAKESPEARE (1564–1616), *Much Ado about Nothing*, Act iv. sc. 1.

O world as God has made it. All is beauty.
788. ROBERT BROWNING (1812–89), *The Guardian Angel.*

O'er the glad waters of the dark blue sea,
Our thoughts as boundless, and our souls as free,
Far as the breeze can bear, the billows foam,
Survey our empire, and behold our home.
789. LORD BYRON (1788–1824), *The Corsair*, Canto i.

790. Of making many books there is no end. —Old Testament (A. V. 1611), Ecclesiastes, chap. xii.

Of Man's first disobedience and the fruit
Of that forbidden tree, whose mortal taste
Brought death into the world and all our woe
With loss of Eden.
791. JOHN MILTON (1608–74), *Paradise Lost*, Book I.

Oh no, we never mention her!
792. T. HAYNES BAYLY (1797–1839), *Songs.*

Oh sleep! it is a gentle thing
Beloved from pole to pole.
793. S. T. COLERIDGE (1772–1834), *The Rime of the Ancient Mariner*, Part V.

Oh to be in England, now that April's there!
794. ROBERT BROWNING (1812–89), *Home Thoughts from Abroad.*

795. Oh the difference to me. v. No. 105.

Oh then, I see, Queen Mab hath been with you.
She is the fairies' midwife; and she comes
In shape no bigger than an agate stone
On the forefinger of an alderman,
Drawn with a team of little atomies
Athwart men's noses as they lie asleep (*Mercutio*).
796. WILLIAM SHAKESPEARE (1564–1616), *Romeo and Juliet*, Act i. sc. 4.

Oh, whistle and I'll come to you, my lad.
797. ROBERT BURNS (1759–96), *Oh, whistle and I'll come to you.*

798. The old familiar faces.—CHARLES LAMB (1775–1834).

Old father antic, the law. (*Falstaff.*)
799. WILLIAM SHAKESPEARE (1564–1616), *King Henry IV*, Part I. Act i. sc. 2.

800. Old friends are best.—JOHN SELDEN (1584–1654), *Table Talk: Friends.*

The old order changeth, yielding place to new,
And God fulfils Himself in many ways,
Lest one good custom should corrupt the world.
801. LORD TENNYSON (1809–92), *Morte d'Arthur.*

Old, unhappy, far-off things,
And battles long ago.
802. WILLIAM WORDSWORTH (1770–1850), *The Solitary Reaper.*

On her white breast a sparkling cross she bore,
Which Jews might kiss and infidels adore.
803. ALEXANDER POPE (1688–1744), *Rape of the Lock.*

On hospitable thoughts intent.
804. JOHN MILTON (1608–74), *Paradise Lost*, Book V.

Once more upon the waters, yet once more!
And the waves bound beneath one as a steed
That knows his rider.
805. LORD BYRON (1788–1824), *Childe Harold*, Canto iii.

806. One generation passeth away, and another generation cometh, but the earth abideth for ever.—Old Testament (A. V. 1611), Ecclesiastes, chap. i.

One may smile and smile, and be a villain. (*Hamlet.*)
807. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 5.

One master passion in the breast,
Like Aaron's serpent, swallows up the rest.
808. ALEXANDER POPE (1688–1744), *Essay on Man: Epistle II.*

809. One step above the sublime makes the ridiculous, and one step above the ridiculous makes the sublime again.[1]—THOMAS PAINE (1737–1809), *Age of Reason*, Part II. (Note).

One that loved not wisely, but too well. (*Othello.*)
810. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act v. sc. 2.

One touch of nature makes the whole world kin.[2] (*Ulysses.*)
811. WILLIAM SHAKESPEARE (1564–1616), *Troilus and Cressida*, Act iii. sc. 3.

One word too often profaned
For me to profane it;
One feeling too falsely disdained
For thee to disdain it.
812. P. B. SHELLEY (1792–1822), *To* ——.

813. Opinions should be free as air.—CHARLES CHURCHILL (1731–64), *The Ghost*, Book IV.

Oppression makes the wise man mad.
814. ROBERT BROWNING (1812–89), *Luria*, Act iv.

815. Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern.—Old Testament (A. V. 1611), Ecclesiastes, chap. xii.

816. Othello's occupation's gone. v. No. 266.

[1] Napoleon's "Du sublime au ridicule il n'y qu'un pas" (From the sublime to the ridiculous there is only one step) was founded on Paine's saying.

[2] The "touch of nature" in question is the propensity to forget the old for the new.

Others abide our question. Thou art free.
817. MATTHEW ARNOLD (1822–88), *Shakespeare.*

Our best is bad, nor bears Thy test,
Still it should be our very best.
818. ROBERT BROWNING (1812–89), *Christmas Eve*, Canto viii.

Our birth is but a sleep and a forgetting.
819. WILLIAM WORDSWORTH (1770–1850), *Ode on the Intimations of Immortality.*

820. Our days on the earth are as a shadow.—Old Testament (A. V. 1611), 1 Chronicles, chap. xxix.

821. Our little life is rounded with a sleep. v. No. 825.

822. Our national motto, *Something will turn up.*—LORD BEACONSFIELD (1804–81), *Popanilla.*

Our noisy years seem minutes in the being
Of the eternal silence.
823. WILLIAM WORDSWORTH (1770–1850), *Ode on the Intimations of Immortality.*

Our remedies oft in ourselves do lie
Which we ascribe to heaven. (*Helena.*)
824. WILLIAM SHAKESPEARE (1564–1616), *All's Well that Ends Well*, Act i. sc. 1.

Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made of, and our little life
Is rounded with a sleep. (*Prospero.*)
825. WILLIAM SHAKESPEARE (1564–1616), *The Tempest*, Act iv. sc. 1.

Our sons inherit us: our looks are strange:
And we should come like ghosts to trouble joy.
826. LORD TENNYSON (1809–92), *Song of the Lotus Eaters.*

827. Our sweetest songs are those that tell of saddest thought. v. No. 1174.

Our withers are unwrung. (*Hamlet.*)
828. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 2.

Out, damned spot! out, I say! (*Lady Macbeth.*)
829. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act v. sc. 1.

830. Out of the mouths of babes and sucklings.—Old Testament (A. V. 1611), Psalm viii.

Out of the night that covered me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.
831. W. E. HENLEY (1849–1903), *Invictus.*

832. Out, out, brief candle. v. No. 1112.

Out upon it, I have loved
Three whole days together!
833. Sir JOHN SUCKLING (1609–42), *The Constant Lover.*

A pampered menial drove me from the door.
834. THOMAS MOSS (1740–1808), *The Beggar's Petition.*

Panting Time toiled after him in vain.
835. SAMUEL JOHNSON (1709–85), *Prologue*, 1747.

Parting is such sweet sorrow. (*Juliet.*)
836. WILLIAM SHAKESPEARE (1564–1616), *Romeo and Juliet*, Act ii. sc. 2.

Passing rich with forty pounds a year.
837. OLIVER GOLDSMITH (1728–74), *The Deserted Village.*

The passing tribute of a sigh.
838. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard.*

839. Past our dancing days. v. No. 1255.

The paths of glory lead but to the grave.
840. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard.*

Peace hath her victories
No less renowned than war.
841. JOHN MILTON (1608–74), *Sonnet to Cromwell.*

842. The peace of God, which passeth all understanding.—New Testament (A. V. 1611), Philippians, chap. iv.

843. (Neither cast ye your) pearls before the swine.—New Testament (A. V. 1611), St. Matthew, chap. vii.

The pen is mightier than the sword.
844. LORD LYTTON (1805–73), *Richelieu*, Act ii. sc. 2.

Perdition catch my soul,
But I do love thee! (*Othello.*)
845. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act iii. sc. 3.

A perfect woman nobly planned
To warn, to comfort, and command;
And yet a spirit still, and bright,
With something of angelic light.
846. WILLIAM WORDSWORTH (1770–1850), *She was a phantom of delight.*

Petticoat government.
847. WASHINGTON IRVING (1783–1859), *Rip Van Winkle.*

848. Philosophical doubt. v. No. 722.

849. (All good moral) Philosophy, as was said, is but the handmaid to religion.—BACON (1560–1626), *Proficience and Advancement of Learning.*

850. Physician, heal thyself.[1]—New Testament (A. V. 1611), St. Luke, chap. iv.

851. Pigging together, heads and points, in the same truckle bed.[2]—EDMUND BURKE (1730–97), *Speech on American Taxation.*

[1] Arabic proverb.
[2] Said of those who come together for the first time to share office.

Pink of perfection.
852. OLIVER GOLDSMITH (1728–74), *She Stoops to Conquer*, Act i.

Pious frauds of friendship.
853. HENRY FIELDING (1707–54). *Amelia*, Book VI. chap. vi.

(This weak) piping time of peace. (*Richard III.*)
854. WILLIAM SHAKESPEARE (1564–1616), *Richard III*, Act i. sc. 1.

Pitchers have ears, and I have many servants. (*Baptista.*)
855. WILLIAM SHAKESPEARE (1564–1616), *The Taming of the Shrew*, Act iv. sc. 4.

Placed far amid the melancholy main.
856. JAMES THOMSON (1700–48), *Castle of Indolence.*

Plain-dealing is a jewel.[1]
857. HENRY PORTER (sixteenth century), *The Two Angry Women of Abington.*

Plain living and high thinking are no more.
858. WILLIAM WORDSWORTH (1770–1850), *London.*

—Plato, thou reasonest well!—
Else whence this pleasing hope, this fond desire,
This longing after immortality.
859. JOSEPH ADDISON (1672–1719), *Cato*, Act v. sc. 1.

The play's the thing
Wherein I'll catch the conscience of the king! (*Hamlet.*)
860. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act ii. sc. 2.

Plucked his gown to share the good man's smile.
861. OLIVER GOLDSMITH (1728–74), *The Deserted Village.*

Poetic justice.
862. ALEXANDER POPE (1688–1744), *The Dunciad.*

863. Poets are the unacknowledged legislators of the world.—P. B. SHELLEY (1792–1822), *Defence of Poetry.*

The poet's eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven. (*Theseus.*)
864. WILLIAM SHAKESPEARE (1564–1616), *Midsummer Night's Dream*, Act v. sc. 1.

Point a moral or adorn a tale.
865. SAMUEL JOHNSON (1709–85), *Vanity of Human Wishes.*

A policeman's lot is not a happy one.
866. W. S. GILBERT (1856–1911), *Pirates of Penzance.*

867. Politeness has been well defined as benevolence in small things.—LORD MACAULAY (1800–59), *Essays : Boswell's Life of Johnson.*

[1] Also found in *The Country Wife* of William Wycherley (1640–1715).

868. The pomps and vanity of this wicked world.—*Book of Common Prayer : Catechism.*

Poor and content is rich, and rich enough. (*Iago.*)
869. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act iii. sc. 3.

Praise God, from whom all blessings flow!
870. Bishop KEN (1637–1711), *Morning Hymn.*

Praise to the Holiest in the height,
And in the depth be praise.
871. J. H. NEWMAN (1801–90), *The Dream of Gerontius.*

The primrose path of dalliance. (*Ophelia.*)
872. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 3.

And the devil did grin, for his darling sin is pride that apes humility.[1]
873. S. T. COLERIDGE (1772–1834), *The Devil's Thoughts.*

Princes and lords are but the breath of kings,
"An honest man's the noblest work of God."[2]
874. ROBERT BURNS (1759–96), *The Cotter's Saturday Night.*

Princes and lords may flourish or may fade,
A breath can make them, as a breath has made;
But a bold peasantry, their country's pride,
When once destroyed can never be supplied.
875. OLIVER GOLDSMITH (1728–74), *The Deserted Village.*

The prince of darkness is a gentleman. (*Edgar.*)
876. WILLIAM SHAKESPEARE (1564–1616), *King Lear*, Act iii. sc. 4.

Priscian[3] a little scratched; 'twill serve. (*Holofernes.*)
877. WILLIAM SHAKESPEARE (1564–1616), *Love's Labour's Lost*, Act v. sc. 1.

Procrastination is the thief of time.
878. Rev. EDWARD YOUNG (1684–1765), *Night Thoughts.*

879. A prodigy in learning.—TOBIAS SMOLLETT (1721–71), *Roderick Random*, chap. lxv.

A proper man, as one shall see in a summer's day. (*Quince.*)
880. WILLIAM SHAKESPEARE (1564–1616), *Midsummer Night's Dream*, Act i. sc. 2.

The proper study of mankind is man.
881. ALEXANDER POPE (1688–1744), *Essay on Man : Epistle II.*

882. Proper words in proper places.—Dean SWIFT (1667–1745), *Definition of a Good Style.*

883. A prophet is not without honour, save in his own country.—New Testament (A. V. 1611), St. Matthew, chap. xiii.

[1] Written in collaboration with Southey.
[2] This second line is a quotation from Pope's *Essay on Man, Epistle 4*; *v.* No. 436. For the first line *cf.* No. 875, from Goldsmith's *Deserted Village.*
[3] Priscian was an old Latin grammer used in schools in Shakespeare's days.

884. Prunes and prism. (*Flora.*)—CHARLES DICKENS (1812–70), *Little Dorrit*, Part II. chap. v.

The purpose of playing; whose end . . . is to hold the mirror up to nature. (*Hamlet.*)
885. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 2.

(Say, shall my little bark attendant sail),
Pursue the triumph and partake the gale?
886. ALEXANDER POPE (1688–1744), *Essay on Man: Epistle IV.*

887. Put not your trust in princes.—Old Testament (A. V. 1611), Psalm cxlvi.

Put out the light, and then—put out the light! (*Othello.*)
888. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act v. sc. 2.

The quality of mercy is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath. (*Portia.*)
889. WILLIAM SHAKESPEARE (1564–1616), *The Merchant of Venice*, Act iv. sc. 1.

The rain it raineth every day. (*Song by Feste.*)
890. WILLIAM SHAKESPEARE (1564–1616), *Twelfth Night*, Act v. sc 1.

Rank is a great beautifier.
891. LORD LYTTON (1805–73), *The Lady of Lyons*, Act ii. sc. 1.

892. (Why does the nurse tell the child of Raw-head and Bloody-bones?) (To keep it in awe).—JOHN SELDEN (1584–1654), *Table Talk: Priests of Rome.*

893. Reading maketh a full man; conference a ready man; and writing an exact man.—BACON (1560–1626), *Essays*, 50: *Of Studies.*

894. Reap the whirlwind. v. No. 1050.

Red as a rose is she.
895. S. T. COLERIDGE (1772–1834), *Rime of the Ancient Mariner*, Part I.

(Alas) regardless of their doom
The little victims play.
896. THOMAS GRAY (1716–71), *Ode on a Distant Prospect of Eton College.*

Remains of rude magnificence.
897. Sir WALTER SCOTT (1771–1832), *Marmion*, Canto iv.

898. The remedy is worse than the disease.—BACON (1560–1626), *Essays*, 15: *Of Seditions and Troubles.*

The rest is silence. (*Hamlet.*)
899. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act v. sc. 2.

Restless eagerness to shine
And love of singularity, prevail.
900. HENRY FRANCIS CARY (1772–1844), *Translation of Dante's "Divine Comedy": Paradise*, Canto xxix.

The retort courteous. (*Touchstone.*)
901. WILLIAM SHAKESPEARE (1564–1616), *As You Like It*, Act v. sc. 4.

902. Revenge is a kind of wild justice.—BACON (1560–1626), *Essays*, 4: *Of Revenge.*

Revisit'st thus the glimpses of the moon. (*Hamlet.*)
903. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 4.

(For) rhyme the rudder is of verses
With which like ships they steer their courses.
904. SAMUEL BUTLER (1612–80), *Hudibras*, Part I. Canto i.

Rich and rare were the gems she wore.
905. THOMAS MOORE (1779–1852), *Irish Melodies.*

Rich beyond the dreams of avarice.
906. EDWARD MOORE (1720–57), *The Gamester*, Act ii. sc. 2.

907. Rich with the spoils of Nature.—Sir THOMAS BROWNE (1605–82), *Religio Medici*, Sec. 13.

908. Riches certainly make themselves wings.—Old Testament (A. V. 1611), Proverbs, chap. xxiii.

909. Rides in the whirlwind and directs the storm.—JOSEPH ADDISON (1672–1719), *The Campaign.*

The right divine of kings to govern wrong.
910. ALEXANDER POPE (1688–1744), *The Dunciad.*

911. Righteous in his own eyes.—Old Testament (A. V. 1611), Job, chap. xxxii.

Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true.
912. LORD TENNYSON (1809–92), *In Memoriam.*

Ring out, wild bells, to the wild sky.
913. LORD TENNYSON (1809–92), *In Memoriam.*

914. The ringing grooves of change. v. No. 589.

The roast-beef of old England.
915. HENRY FIELDING (1707–54), *The Roast-Beef of Old England.*

Rock of ages, cleft for me.
916. Rev. AUGUSTUS TOPLADY (1740–78), *A Living and a Dying Prayer.*

Roll on, thou deep and dark blue Ocean—roll!
Ten thousand fleets sweep over thee in vain.
917. LORD BYRON (1788–1824), *Childe Harold*, Canto iv.

918. Rolled under the tongue as a sweet morsel.—MATTHEW HENRY (1662–1714), *Commentaries*, Psalm lxxviii.

Romeo, Romeo! wherefore art thou Romeo? (*Juliet.*)
919. WILLIAM SHAKESPEARE (1564–1616), *Romeo and Juliet*, Act ii. sc. 2.

Rough winds do shake the darling buds of May.
920. WILLIAM SHAKESPEARE (1564–1616), *Sonnet* 18.

Ruin seize thee, ruthless king!
Confusion on thy banners wait!
921. THOMAS GRAY (1716–71), *The Bard*, Canto i.

Rule Britannia! rule the waves,
Britons never will be slaves.
922. JAMES THOMSON (1700–48), *Mask of Alfred.*

Run amuck and tilt at all I meet.
923. ALEXANDER POPE (1688–1744), *Satires and Epistles of Horace Imitated.*

A sadder and a wiser man
He rose the morrow morn.
924. S. T. COLERIDGE (1772–1834), *The Rime of the Ancient Mariner*, Part VII.

Satan finds some mischief still
For idle hands to do.
925. ISAAC WATTS (1674–1748), *Against Idleness.*

926. (A) satirical vein.—BACON (1560–1626), *Essays*, 32: *Of Discourse.*

Scots, wha ha'e wi' Wallace bled,
Scots, wham Bruce has often led.
927. ROBERT BURNS (1759–96), *Bruce's Address to his Army at Bannockburn.*

Screw your courage to the sticking place. (*Lady Macbeth.*)
928. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act i. sc. 7.

929. The sea of upturned faces.—Sir WALTER SCOTT (1771–1832), *Rob Roy*, chap. xx.

Seated one day at the organ,
I was weary and ill at ease.
930. ADELAIDE ANNE PROCTER (1825–64), *A Lost Chord.*

931. Sech is life. Vich likewise is the hend of all things. (*Mrs. Harris, as quoted by Mrs. Gamp.*) —CHARLES DICKENS (1812–70), *Martin Chuzzlewit*, chap. xxix.

The secrets of my prison house. (*Ghost.*)
932. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 5.

See the conquering hero comes!
Sound the trumpets, beat the drums!
933. NATHANIEL LEE (1650–92), *The Rival Queens*, Act ii. sc. 1.

Self-preservation, Nature's first great law.
934. ANDREW MARVELL (1621–78), *Hodge's Vision from the Monument.*

935. Set thine house in order.—Old Testament (A. V. 1611), Isaiah, chap. xxxviii.

936. Set your affection on things above.—New Testament (A. V. 1611), Colossians, chap. iii.

Shades of the prison-house begin to close
Upon the growing boy.
937. WILLIAM WORDSWORTH (1770–1850), *Ode on the Intimations of Immortality.*

Shall I not take mine ease in mine inn? (*Falstaff.*)
938. WILLIAM SHAKESPEARE (1564–1616), *Henry IV*, Part I. Act iii. sc. 3.

She bears a duke's revenues on her back. (*Queen Margaret.*)
939. WILLIAM SHAKESPEARE (1564–1616), *Henry VI*, Part II. Act i. sc. 3.

She dwelt among the untrodden ways
Beside the springs of Dove,
A maid whom there were none to praise
And very few to love.
940. WILLIAM WORDSWORTH (1770–1850), *Lucy.*

She looks as if butter would not melt in her mouth.
941. CHARLES MACKLIN (1697–1797), *The Man of the World*, Act i. sc. 1.

She loved me for the dangers I had passed,
And I loved her that she did pity them (*Othello*).
942. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act i. sc. 3.

943. She (the Roman Catholic Church) may still exist in undiminished vigour when some traveller from New Zealand shall, in the midst of a vast solitude, take his stand on a broken arch of London Bridge to sketch the ruins of St. Paul's.[1] —LORD MACAULAY (1800–59), *Essays: Ranke's History of the Popes.*

She never told her love,
But let concealment, like a worm i' the bud
Feed on her damask cheek; she pined in thought;
And with a green and yellow melancholy,
She sat like Patience on a monument,
Smiling at grief. (*Viola.*)
944. WILLIAM SHAKESPEARE (1564–1616), *Twelfth Night*, Act ii. sc. 4.

She only said, "My life is dreary,
He cometh not," she said;
She said "I am aweary, aweary,
I would that I were dead."
945. LORD TENNYSON (1809–92), *Mariana.*

She walks in beauty, like the Night
Of cloudless climes and starry skies.
946. LORD BYRON (1788–1824), *She Walks in Beauty.*

She was a phantom of delight
When first she gleamed upon my sight.
947. WILLIAM WORDSWORTH (1770–1850), *She was a phantom of delight.*

Ships that pass in the night, and speak each other in passing.
948. H. W. LONGFELLOW (1807–82), *Tales of a Wayside Inn*, Part III. *Theologian's Tale: Elizabeth.*

The short and simple annals of the poor.
949. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard.*

[1] The idea had been often expressed before (Shelley, Walpole, &c.); sometimes of Americans.

Should auld acquaintance be forgot,
And never brought to min' ?
950. ROBERT BURNS (1759–96), *Auld Lang Syne.*

951. Shuffled off this mortal coil. v. No. 1099.

Sigh no more, ladies, sigh no more,
Men were deceivers ever ;
One foot on sea, one foot on shore,
To one thing constant never.[1]
952. *Old Ballad.*

Sighed and looked, and sighed again.
953. JOHN DRYDEN (1631–1700), *Alexander's Feast.*

954. Silver and gold have I none, but such as I have give I thee.—New Testament (A. V. 1611), Acts, chap. iii.

Since there's no help, come let us kiss and part.
955. MICHAEL DRAYTON (1563–1619), *Ideas: Sonnet* 61.

Self-forgetfulness divine.
956. GEORGE MEREDITH (1828–1909), *The Lark Ascending.*

957. Sitteth in the seat of the scornful.—Old Testament (A. V. 1611), Psalm i.

Slow and steady wins the race.
958. DAVID LLOYD (1625–91), *Fables: The Hare and the Tortoise.*

Small Latin and less Greek.
959. BEN JONSON (1574–1637), *To the Memory of Mr. W. Shakespeare.*

960. A smattering of everything and a knowledge of nothing.—CHARLES DICKENS (1812–70), *Sketches by Boz: Sentiment.*

The smile that was childlike and bland.
961. BRET HARTE (1839–1902), *Plain Language from Truthful James.*

So lonely 'twas that God himself
Scarce seemèd there to be.
962. S. T. COLERIDGE (1772–1834), *The Rime of the Ancient Mariner,* Part VII.

So shines a good deed in a naughty world.
(*Portia.*)
963. WILLIAM SHAKESPEARE (1564–1616), *The Merchant of Venice,* Act v. sc. 1.

964. A soft answer turneth away wrath.—Old Testament (A. V. 1611), Proverbs, chap. xv.

Soft eyes looked love to eyes which spake again,
And all went merry as a marriage bell.
965. LORD BYRON (1780–1824), *Childe Harold,* Canto iii.

A solitary shriek, a bubbling cry
Of some strong swimmer in his agony.
966. LORD BYRON (1788–1824), *Don Juan,* Canto ii.

[1] Used by Shakespeare in *Much Ado about Nothing,* and inserted by Bishop Percy in the *Friar of the Orders Grey.*

967. Some folks are wise, and some are otherwise.—TOBIAS SMOLLETT (1721–71), *Roderick Random,* chap. vi.

Some men are born great, some achieve greatness, and some have greatness thrust upon them. (*Malvolio.*)
968. WILLIAM SHAKESPEARE (1564–1616), *Twelfth Night,* Act ii. sc. 5.

Some to the fascination of a name
Surrender judgment.
969. W. COWPER (1731–1800), *The Task: The Winter Walk at Noon.*

Something attempted, something done,
Has earned a night's repose.
970. H. W. LONGFELLOW (1807–82), *The Village Blacksmith.*

Something is rotten in the state of Denmark. (*Marcellus.*)
971. WILLIAM SHAKESPEARE (1564–1616), *Hamlet,* Act i. sc. 4.

(A giddy) son of a gun.
972. Dean SWIFT (1667–1745), *Battle of the Books.*

The sound of the church-going bell.
973. W. COWPER (1731–1800), *Alexander Selkirk.*

The spacious times of great Elizabeth.
974. LORD TENNYSON (1809–92), *A Dream of Fair Women.*

975. Speech is of time, silence is of eternity.—THOMAS CARLYLE (1795–1881), *Sartor Resartus,* Book III. chap. iii.

976. Speed the parting guest. v. No. 1119.

977. The sport of kings. v. No. 126.

(A whiff of) stale debauch.
978. W. COWPER (1731–1800), *The Task: The Winter Evening.*

Stand not upon the order of your going,
But go at once. (*Lady Macbeth.*)
979. WILLIAM SHAKESPEARE (1564–1616), *Macbeth,* Act iii. sc. 4.

The state of nature was the reign of God.
980. ALEXANDER POPE (1688–1744), *Essay on Man: Epistle III.*

The star-spangled banner.
981. FRANCIS KEY (1779–1843), *Song.*

The stately homes of England,
How beautiful they stand !
982. Mrs. HEMANS (1793–1835), *The Homes of England.*

Stern daughter of the voice of God.
983. WILLIAM WORDSWORTH (1770–1850), *Ode to Duty.*

Still bent to make some port he knows not where,
Still standing for some false impossible shore.
984. MATTHEW ARNOLD (1822–88), *A Summer Night.*

The still, sad music of humanity.
985. WILLIAM WORDSWORTH (1770–1850), *Tintern Abbey.*

986. A still small voice.—Old Testament (A. V. 1611), 1 Kings, chap. xix.

Stone walls do not a prison make,
Nor iron bars a cage.
987. RICHARD LOVELACE (1618–58), *To Althea: From Prison.*

988. The stone which the builders refused is become the headstone in the corner.—Old Testament (A. V. 1611), Psalm cxviii.

Storied windows richly dight
Casting a dim, religious light.
989. JOHN MILTON (1608–74), *Il Penseroso.*

Strange, all this difference should be
'Twixt tweedle-dum and tweedle-dee.
990. ALEXANDER POPE [1] (1688–1744), *Epigram on the Feuds between Handel and Bononcini.*

991. A stranger in a strange land.—Old Testament (A. V. 1611), Exodus, chap. ii.

Stretchèd metre of an antique song.
992. WILLIAM SHAKESPEARE (1564–1616), *Sonnet* 17.

Stretched on the rack of a too easy chair.
993. ALEXANDER POPE (1688–1744), *The Dunciad.*

994. Strong swimmer in his agony. v. No. 966.

995. Sublime and ridiculous. v. No. 809.

Suckle fools and chronicle small beer. (*Iago.*)
996. WILLIAM SHAKESPEARE (1564–1616), *Othello*, Act ii. sc. 1.

Such popular humanity is treason.
997. JOSEPH ADDISON (1672–1719), *Cato*, Act iv. sc. 4.

998. Such stuff as dreams are made on. v. No. 825.

999. Suffer the little children to come unto me, and forbid them not, for of such is the kingdom of God.—New Testament (A. V. 1611), St. Mark, chap. x.

Sufferance is the badge of all our tribe. (*Shylock.*)
1000. WILLIAM SHAKESPEARE (1564–1616), *The Merchant of Venice*, Act i. sc. 3.

Sunset and evening star,
And one clear call for me!
And may there be no moaning at the bar
When I put out to sea.
1001. LORD TENNYSON (1809–92), *Crossing the Bar.*

1002. Survival of the fittest.—HERBERT SPENCER (1820–1903), *Principles of Biology.*

Sweet are the uses of adversity;
Which like the toad, ugly and venomous,
Wears yet a precious jewel in his head:
And this our life exempt from public haunt
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.
(*Duke Senior.*)
1003. WILLIAM SHAKESPEARE (1564–1616), *As You Like It*, Act ii. sc. 1.

[1] Attributed also to Dr. John Byrom and Swift.

Sweet bells jangled, out of tune and harsh.
(*Ophelia.*)
1004. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 1.

Sweet reasonableness.
1005. MATTHEW ARNOLD (1822–88), *St. Paul and Protestantism.*

Sweet Swan of Avon.
1006. BEN JONSON (1574–1637), *To the Memory of Mr. W. Shakespeare.*

Sweetness and *light.*[1]
1007. Dean SWIFT (1667–1745), *Battle of the Books.*

A swinish multitude.
1008. EDMUND BURKE (1730–97), *Reflections on the Revolution in France.*

Take, oh take those lips away
That so sweetly were forsworn.[2]
1009. *Old Ballad.*

1010. A tale which holdeth children from play, and old men from the chimney-corner.—Sir PHILIP SIDNEY (1554–86), *Apology for Poetry.*

Teach me to feel another's woe.
1011. ALEXANDER POPE (1688–1744), *The Universal Prayer.*

Tear a passion to tatters, to very rags, to split the ears of the groundlings; who for the most part are capable of nothing but inexplicable dumb shows and noise. (*Hamlet.*)
1012. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 2.

Tears, idle tears, I know not what they mean,
Tears from the depth of some divine despair
Rise in the heart, and gather to the eyes,
In looking on the happy autumn-fields,
And thinking of the days that are no more.
1013. LORD TENNYSON (1809–92), *The Princess*, Canto iv.

1014. Tell it not in Gath, publish it not in the streets of Ashkelon.—Old Testament (A. V. 1611), 2 Samuel, chap. i.

Tell me not in mournful numbers
"Life is but an empty dream!"
For the soul is dead that slumbers,
And things are not what they seem.
1015. H. W. LONGFELLOW (1807–82), *A Psalm of Life.*

(While you live,) tell truth and shame the devil.
(*Hotspur.*)
1016. WILLIAM SHAKESPEARE (1564–1616), *Henry IV*, Part I. Act iii. sc. 2.

Tendir and trewe.
1017. Sir RICHARD HOLLAND (*fl.* 1450), *The Buke of the Howlat.*

(By merit raised to) that bad eminence.
1018. JOHN MILTON (1608–74), *Paradise Lost*, Book I.

[1] Perhaps more commonly associated with Matthew Arnold, who borrowed the expression.

[2] Found in Shakespeare's *Measure for Measure*, and Beaumont and Fletcher's *Rollo.* Perhaps it may be a song of Shakespeare's own composition.

That fatal and perfidious bark
Built in th' eclipse, and rigged with curses dark.
1019. JOHN MILTON (1608–74), *Lycidas.*

That fierce light that beats upon a throne.
1020. LORD TENNYSON (1809–92), *Idylls of the King. Dedication.*

That last infirmity of the noble mind.[1]
1021. JOHN MILTON (1608–74), *Lycidas.*

1022. That monstrous animal, a husband and wife.—HENRY FIELDING (1707–54), *Tom Jones*, Book XV. chap. ix.

1023. That not impossible she. v. No. 1220.

Their lean and flashy songs
Grate on their scrannel pipes of wretched straw.
1024. JOHN MILTON (1608–74), *Lycidas.*

Then felt I like some watcher of the skies
When a new planet swims into his ken.
1025. JOHN KEATS (1795–1821), *On first looking into Chapman's Homer.*

Then he will talk,—good gods, how he will talk!
1026. NATHANIEL LEE (1650–92), *The Rival Queens*, Act i. sc. 1.

There are a thousand doors to let out life.
1027. PHILIP MASSINGER (1584–1639), *The Parliament of Love*, Act iv. sc. 2.

There are five reasons why men drink,—
Good wine, a friend, or being dry,
Or lest you should be by and by
Or any other reason why.
1028. HENRY ALDRIDGE, Dean of Christchurch (1647–1710), *Translation from Latin by Père Sirmand.*

There are more things in heaven and earth, Horatio,
Than are dreamt of in your philosophy. (*Hamlet.*)
1029. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 5.

There is a divinity that shapes our ends,
Rough-hew them how we will. (*Hamlet.*)
1030. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act v. sc. 2.

1031. There is a limit, however, at which forbearance ceases to be a virtue.—EDMUND BURKE (1730–97), *Observations on a Publication, "The Present State of the Nation."*

1032. There is a passion *for hunting something* deeply implanted in the human breast.—CHARLES DICKENS (1812–70), *Oliver Twist*, chap. x.

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune. (*Brutus.*)
1033. WILLIAM SHAKESPEARE (1564–1616), *Julius Cæsar*, Act iv. sc. 3.

1034. There is no greater cause of melancholy than idleness.—ROBERT BURTON (1576–1640), *Anatomy of Melancholy. The Author's Abstract of Melancholy.*

[1] Love of Fame: founded on a saying made by Tacitus.

There is some soul of goodness in things evil
Would men observingly distil it out. (*Henry V.*)
1035. WILLIAM SHAKESPEARE (1564–1616), *Henry V*, Act iv. sc. 1.

There is sweet music here that softer falls
Than petals from blown roses on the grass.
1036. LORD TENNYSON (1809–92), *Song of the Lotus Eaters.*

1037. There the wicked cease from troubling, and there the weary be at rest.—Old Testament (A. V. 1611), Job, chap. iii.

There was a sound of revelry by night,
And Belgium's capital had gathered then
Her Beauty and her Chivalry, and bright
The lamps shone o'er fair women and brave men.[1]
1038. LORD BYRON (1788–1824), *Childe Harold*, Canto iii.

There was a time when meadow, grove, and stream,
The earth, and every common sight,
To me did seem
Apparell'd in celstial light,
The glory and the freshness of a dream.
1039. WILLIAM WORDSWORTH (1770–1850), *Ode on the Intimations of Immortality.*

There's a sweet little cherub that sits up aloft
To keep watch for the life of poor Jack.
1040. C. DIBDIN (1745–1814), *Poor Jack.*

There's nae luck about the house.
1041. W. J. MICKLE (1734–88), *Song* 3.

There's neither honesty, manhood, nor good-fellowship in thee. (*Falstaff.*)
1042. WILLIAM SHAKESPEARE (1564–1616), *Henry IV.* Part I. Act. i. sc. 2.

There's no fool like the old one.
1043. LORD TENNYSON (1809–92), *The Grandmother.*

There's such divinity doth hedge a king,
That treason can but peep to what it would. (*King Claudius.*)
1044. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iv. sc. 4.

There's the humour of it.
1045. WILLIAM SHAKESPEARE (1564–1616), *The Merry Wives of Windsor*, Act i. sc. 1.

These are the forgeries of jealousy. (*Titania.*)
1046. WILLIAM SHAKESPEARE (1564–1616), *Midsummer Night's Dream*, Act ii. sc. 1.

These are the times that try men's souls.
1047. THOMAS PAINE (1737–1809), *The American Crisis.*

They also serve who only stand and wait.
1048. JOHN MILTON (1608–74), *Sonnet on his Blindness.*

[1] Written of the ball given by the Duchess of Richmond on the eve of the battle of Waterloo.

1049. They are like the deaf adder that stoppeth her ear; which will not listen to the voice of charmers, charming never so wisely.[1]—Old Testament (A. V. 1611), Psalm lviii.

1050. They have sown the wind, and they shall reap the whirlwind.—Old Testament (A. V. 1611), Hosea, chap. viii.

They hear a voice in every wind,
And snatch a fearful joy.
1051. THOMAS GRAY (1716–71), *Ode on a Distant Prospect of Eton College.*

They that creep and they that fly
Shall end where they began.
1052. THOMAS GRAY (1716–71), *Ode on the Spring.*

1053. They that go down to the sea in ships, that do business in great waters; these see the works of the Lord, and his wonders in the deep.—Old Testament (A. V. 1611), Psalm cvii.

They turn to pleasure all they find.
1054. MATTHEW GREEN (1696–1737), *The Spleen.*

A thing devisèd by the enemy. (*Richard III.*)
1055. WILLIAM SHAKESPEARE (1564–1616), *Richard III*, Act v. sc. 3.

A thing of beauty is a joy for ever.
1056. JOHN KEATS (1795–1821), *Endymion*, Book I.

Thinks I, that man has an axe to grind.[2]
1057. BENJAMIN FRANKLIN (1706–90), *Pennsylvania Almanac*, 1738.

This dead of midnight is the noon of thought.
1058. Mrs. BARBAULD (1743–1825), *Summer Evening Meditation.*

This England never did, nor never shall,
Lie at the proud foot of a conqueror. (*Faulconbridge.*)
1059. WILLIAM SHAKESPEARE (1564–1616), *King John*, Act v. sc. 7.

This is miching mallecho; it means mischief. (*Hamlet.*)
1060. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 2.

This is the very ecstasy of love. (*Polonius.*)
1061. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act ii. sc. 1.

This royal throne of kings, this sceptred isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress built by Nature for herself,
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in the silver sea.
. . . . . .
This blessed plot, this earth, this realm, this England
This nurse, this teeming womb of royal kings,
Feared by their breed and famous by their birth.
. . . . . .
This land of such dear souls, this dear, dear land,
Dear for her reputation through the world.
. . . . . .
England, bound in with the triumphant sea. (*Gaunt.*)
1062. WILLIAM SHAKESPEARE (1564–1616), *King Richard II*, Act ii. sc. 1.

This was the most unkindest cut of all. (*Mark Antony.*)
1063. WILLIAM SHAKESPEARE (1564–1616), *Julius Cæsar*, Act iii. sc. 2.

1064. This working-day world. v. No. 776.

1065. A thorn in the flesh.—Old Testament (A. V. 1611), 2 Corinthians, chap. xii.

Those evening bells! those evening bells!
How many a tale their music tells
Of youth, and home, and that sweet time
When last I heard their soothing chime.
1066. THOMAS MOORE (1779–1852), *Those Evening Bells.*

Thou art thy mother's, and she in thee
Calls back the lovely April of her prime.
1067. WILLIAM SHAKESPEARE (1564–1616), *Sonnet* 3.

1068. Thou art weighed in the balances, and art found wanting.—Old Testament (A. V. 1611), Daniel, chap. v.

Thou wert either born to save or damn me.
1069. THOMAS OTWAY (1651–85), *Venice Preserved*, Act i. sc. 1.

Though on pleasure she was bent,
She had a frugal mind.
1070. W. COWPER (1731–1800), *History of John Gilpin.*

Though the mills of God grind slowly, they grind exceeding small.
1071. H. W. LONGFELLOW (1807–82), *From the Sinngedichte of Logan.*

Though this be madness, yet there is method in it. (*Polonius.*)
1072. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act ii. sc. 2.

Though this may be play to you,
'Tis death to us.
1073. Sir ROBERT LESTRANGE (1616–1704), *Fables from Several Authors. Fable* 398.

The thoughts of youth are long, long thoughts.[1]
1074. H. W. LONGFELLOW (1807–82), *My Lost Youth.*

Thoughts that do often lie too deep for tears.
1075. WILLIAM WORDSWORTH (1770–1850), *Ode on the Intimations of Immortality.*

Thrice is he armed that hath his quarrel just. (*King Henry VI.*)
1076. WILLIAM SHAKESPEARE (1564–1616), *Henry VI*, Part II. Act iii. sc. 2.

[1] Better known perhaps in its Prayer Book form: "Like the deaf adder that stoppeth her ears; which refuseth to hear the voice of the charmer, charm he never so wisely."

[2] Founded on an older saying.

[1] Adapted from "a Lapland song."

1076 A (For now we see) through a glass darkly.—New Testament (A. V. 1611), 1 Corinthians, chap. xiii.

Through the long-drawn aisle and fretted vault
The pealing anthem swells the note of praise.
1077. THOMAS GRAY (1716–71), *Elegy written in a Country Churchyard.*

Thy hand, great Anarch, lets the curtain fall,
And universal darkness buries all.
1078. ALEXANDER POPE (1688–1744), *The Dunciad.*

Thy wish was father, Harry, to that thought. (*King Henry IV.*)
1079. WILLIAM SHAKESPEARE (1564–1616), *Henry IV*, Part II. Act iv. sc. 4.

(A right little) tight little island.[1]
1080. T. DIBDIN (1771–1841), *The Snug Little Island.*

Time hath, my lord, a wallet at his back,
Wherein he puts alms for oblivion. (*Ulysses.*)
1081. WILLIAM SHAKESPEARE (1564–1616), *Troilus and Cressida*, Act iii. sc. 3.

The time is out of joint:—O cursèd spite,
That ever I was born to put it right. (*Hamlet.*)
1082. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 5.

1083. Time is the great physician.—LORD BEACONSFIELD (1804–81), *Henrietta Temple.*

1084. Time is the greatest innovator.—BACON (1560–1626), *Essays*, 24: *Of Innovation.*

Time, like an ever-rolling stream,
Bears all its sons away,
They fly forgotten, as a dream
Dies at the opening day.
1085. ISAAC WATTS (1674–1748), *O God, our help in ages past.*

Time, the corrector where our judgments err.
1086. LORD BYRON (1788–1824), *Childe Harold*, Canto iv.

Time, the avenger!
1087. LORD BYRON (1788–1824), *Childe Harold*, Canto iv.

Time writes no wrinkle on thine azure brow;
Such as creation's dawn beheld, thou rollest now.[2]
1088. LORD BYRON (1788–1824), *Childe Harold*, Canto iv.

Tired Nature's sweet restorer, balmy Sleep.
1089. Rev. EDWARD YOUNG (1684–1765), *Night Thoughts.*

'Tis Beauty calls and Glory shows the way.
1090. NATHANIEL LEE (1650–92), *The Rival Queens*, Act iv. sc. 2.

'Tis better to have loved and lost
Than never to have loved at all.
1091. LORD TENNYSON (1809–92), *In Memoriam.*

[1] England.
[2] Written of the Ocean.

'Tis no sin for a man to labour in his vocation. (*Falstaff.*)
1092. WILLIAM SHAKESPEARE (1564–1616), *King Henry IV*, Part I. Act i. sc. 2.

'Tis not in mortals to command success,
But we'll do more, Sempronius, we'll deserve it.
1093. JOSEPH ADDISON (1672–1719), *Cato*, Act i. sc. 2.

'Tis now the very witching time of night. (*Hamlet.*)
1094. WILLIAM SHAKESPEARE (1564–1616). *Hamlet*, Act iii. sc. 2.

'Tis strange but true; for truth is always strange;
Stranger than fiction.
1095. LORD BYRON (1788–1824), *Don Juan*, Canto xiv.

'Tis the last rose of summer
Left blooming alone.
1096. THOMAS MOORE (1779–1852), *Irish Melodies.*

'Tis the voice of the sluggard, I heard him complain:
"You have waked me too soon, I must slumber again."
1097. ISAAC WATTS (1674–1748), *The Sluggard.*

To be, or not to be; that is the question:—
Whether 'tis nobler in the mind, to suffer
The slings and arrows of outrageous fortune,
Or to take arms against a sea of troubles,
And by opposing end them?—To die,—to sleep;
No more; and, by a sleep, to say we end
The heart-ache and the thousand natural shocks
That flesh is heir to,—'tis a consummation
Devoutly to be wished. (*Hamlet.*)
1098. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 1.

To die—to sleep;—
To sleep! perchance to dream;—ay, there's the rub;
For in that sleep of death what dreams may come,
When we have shuffled off this mortal coil,
Must give us pause. (*Hamlet.*)
1099. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 1.

To err is human; to forgive, divine.
1100. ALEXANDER POPE (1688–1744), *Essay on Criticism.*

To gild refinèd gold, to paint the lily. (*Salisbury.*)
1101. WILLIAM SHAKESPEARE (1564–1616), *King John*, Act iv. sc. 2.

To him no author was unknown,
Yet what he wrote was all his own.
1102. Sir JOHN DENHAM (1615–68), *On Mr. Abraham Cowley's Death.*

1103. To kick against the pricks.—New Testament (A. V. 1611), Acts, chap. v.

To love her was a liberal education.
1104. Sir RICHARD STEELE (1671–1729), *Tatler*, No. 49. *Of Lady Elizabeth Hastings.*

To make the punishment fit the crime.
1105. W. S. GILBERT (1836–1911), *Mikado.*

1106. (To) party gave up what was meant for mankind. v. No. 415.

To rest, the cushion and soft Dean invite,
Who never mentions hell to ears polite.
1107. ALEXANDER POPE (1688–1744), *Moral Essays: Epistle IV.*

To scorn delights and live laborious days.
1108. JOHN MILTON (1608–74), *Lycidas.*

To sport with Amaryllis in the shade.
1109. JOHN MILTON (1608–74), *Lycidas.*

To teach the young idea how to shoot.
1110. JAMES THOMSON (1700–48), *The Seasons: Spring.*

Toll for the brave!
The brave that are no more!
All sunk beneath the wave
Fast by their native shore!
1111. W. COWPER (1731–1800), *Loss of the Royal George.*

To-morrow, and to-morrow, and to-morrow,
Creeps in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow; a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale,
Told by an idiot, full of sound and fury,
Signifying nothing. (*Macbeth.*)
1112. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act v. sc. 5.

To-morrow to fresh woods and pastures new.
1113. JOHN MILTON (1608–74), *Lycidas.*

Trailing clouds of glory do we come
From God, who is our home.
1114. WILLIAM WORDSWORTH (1770–1850), *Ode on the Intimations of Immortality.*

1115. Train up a child in the way he should go.—Old Testament (A. V. 1611), Proverbs, chap. xxii.

(Come and) trip it as you go,
On the light fantastic toe.
1116. JOHN MILTON (1608–74), *L'Allegro.*

Triton of the minnows. (*Coriolanus.*)
1117. WILLIAM SHAKESPEARE (1564–1616), *Coriolanus*, Act iii. sc. 1.

The trivial round, the common task,
Would furnish all we ought to ask;
Room to deny ourselves; a road
To bring us daily nearer God.
1118. JOHN KEBLE (1792–1866), *The Christian Year.*

True friendship's laws are by this rule express'd,
Welcome the coming, speed the parting guest.
1119. ALEXANDER POPE (1688–1744), *Translation of the Odyssey*, Book XV.

True wit is nature to advantage dressed,
What oft was thought, but ne'er so well expressed.
1120. ALEXANDER POPE (1688–1744), *Essay on Criticism.*

The trumpet's loud clangour
Excites us to arms.
1121. JOHN DRYDEN (1631–1700), *St. Cecilia's Day*, 1687.

Truth never hurts the teller.
1122. ROBERT BROWNING (1812–89), *Fifine at the Fair.*

Two loves I have of comfort and despair,
Which like two spirits do suggest me still:
The better angel is a man right fair,
The worser spirit a woman, colour'd ill.
1123. WILLIAM SHAKESPEARE (1564–1616), *Sonnet* 144.

Two of a trade can ne'er agree.
1124. JOHN GAY (1688–1732), *Fables*, Part I. No. 21.

Two souls with but a single thought,
Two hearts that beat as one.[1]
1125. MARIA ANNE LOVELL (1803–77), *Translation from Bellinghausen's "Ingomar the Barbarian."*

Two voices are there; one is of the sea;
One of the mountains; each a mighty voice.
1126. WILLIAM WORDSWORTH (1770–1850), *Thoughts of a Briton on the Subjugation of Switzerland.*

1127. Tweedle-dum and tweedle-dee. v. No. 990.

Twilight and evening bell,
And after that the dark!
And may there be no sadness of farewell,
When I embark.
1128. LORD TENNYSON (1809–92), *Crossing the Bar.*

Twinkle, twinkle, little star!
How I wonder what you are,
Up above the world so high,
Like a diamond in the sky!
1129. JANE TAYLOR (1783–1824), *Rhymes for the Nursery.*

Uneasy lies the head that wears a crown. (*Henry IV.*)
1130. WILLIAM SHAKESPEARE (1564–1616), *Henry IV*, Part II. Act iii. sc. 1.

The undiscovered country from whose bourn
No traveller returns. (*Hamlet.*)
1131. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iii. sc. 1.

The uncertain glory of an April day.
1132. WILLIAM SHAKESPEARE (1564–1616), *The Two Gentlemen of Verona*, Act i. sc. 1.

[1] The original runs—
"Zwei Seelen und ein Gedanke,
Zwei Herzen und ein Schlag."
(Two souls and one thought,
Two hearts and one beat).

1133. The ungodly . . . flourishing like a green bay-tree.—*Book of Common Prayer.* Psalm xxxvii.

United we stand—divided we fall!
1134. General G. P. Morris (1800–64), *The Flag of our Union.*

1135. Unstable as water, thou shalt not excel.—Old Testament (A. V. 1611), Genesis, chap. xlix.

1136. Unto the pure all things are pure.—New Testament (A. V. 1611), Epistle to Titus, chap. i.

1137. Vain is the help of man.—Old Testament (A. V. 1611), Psalm lx.

1138. The valley of the shadow of death.—Old Testament (A. V. 1611), Psalm xxiii.

1139. Vanity of vanities; all is vanity.—Old Testament (A. V. 1611), Ecclesiastes, chap. i.

Variety's the very spice of life
That gives it all its flavour.
1140. W. Cowper (1731–1800), *The Task: The Timepiece.*

1141. Vengeance is mine; I will repay, saith the Lord.—New Testament (A. V. 1611), Romans, chap. xii.

A very valiant trencher-man.
1142. William Shakespeare (1564–1616), *Much Ado about Nothing,* Act i. sc. 1.

1143. The vials of the wrath of God.—New Testament (A. V. 1611), Revelation, chap. xvi.

1144. Vice itself lost half its evil by losing all its grossness.—Edmund Burke (1730–97), *Reflections on the Revolution in France.*

Virtue! a fig! 'tis in ourselves that we are thus, or thus. (*Iago.*)
1145. William Shakespeare (1564–1616), *Othello,* Act i. sc. 3.

1146. A virtuous woman is a crown to her husband.—Old Testament (A. V. 1611), Proverbs, chap. xii.

1147. The voice of one crying in the wilderness.—New Testament (A. V. 1611), St. Matthew, chap. iii.

Wade thro' slaughter to a throne.
1148. Thomas Gray (1716–71), *Elegy written in a Country Churchyard.*

1149. The wages of sin is death.—New Testament (A. V. 1611), Romans, chap. vi.

Wanderers o'er Eternity,
Whose bark drives on and on, and anchored ne'er shall be.
1150. Lord Byron (1788–1824), *Childe Harold,* Canto iii.

1151. Want of decency is want of sense.—Lord Roscommon (1633–84), *Essay on Translated Verse.*

Was this the face that launched a thousand ships,
And burnt the topless towers of Ilium? [1]
1152. Christopher Marlowe (1564–93), *Faustus,* Act v. sc. 2.

[1] Addressed to Helen.

1153. Waste their sweetness on the desert air. v. No. 305.

1154. Wasted his substance with riotous living.—New Testament (A. V.), St. Luke, chap. xv.

1155. Wars and rumours of wars.—New Testament (A. V. 1611), St. Matthew, chap. xxiv.

1156. Watchman, what of the night?—Old Testament (A. V. 1611), Isaiah, chap. xxi.

Water, water, everywhere,
Nor any drop to drink.
1157. S. T. Coleridge (1772–1834), *The Rime of the Ancient Mariner,* Part II.

The way was long, the wind was cold,
The minstrel was infirm and old.
1158. Sir Walter Scott (1771–1832), *The Lay of the Last Minstrel: Introduction.*

Wealth is crime enough to him that's poor.
1159. Sir John Denham (1615–68), *Cooper's Hill.*

The weakest goes to the wall. (*Gregory.*)
1160. William Shakespeare (1564–1616), *Romeo and Juliet,* Act i. sc. 1.

The weariest and most loathèd worldly life
That age, ache, penury and imprisonment
Can lay on nature, is a paradise
To what we fear of death.
1161. William Shakespeare (1564–1616), *Measure for Measure,* Act iii. sc. 1.

Wearing the white flower of a blameless life.
1162. Lord Tennyson (1809–92), *Idylls of the King. Dedication.*

1163. We all of us live in too much of a circle.—Lord Beaconsfield (1804–81), *Sybil.*

1164. We are all of us more or less the slaves of opinion.—W. Hazlitt (1778–1830), *Political Essays: On Court Influence.*

We are na fou, we're nae that fou,
But just a drappie in our e'e.
1165. Robert Burns (1759–96), *O, Willie brewed a Peck o' Maut.*

1166. We ask advice, but we mean approbation.—C. C. Colton (1780–1832), *Lacon: Reflections,* No. 190.

We conquer but to save.
1167. Thomas Campbell (1777–84), *Battle of the Baltic.*

We have heard the chimes at midnight. (*Falstaff.*)
1168. William Shakespeare (1564–1616), *Henry IV,* Part II. Act iii. sc. 2.

We have scotched the snake, not killed it. (*Macbeth.*)
1169. William Shakespeare (1564–1616), *Macbeth,* Act iii. sc. 2.

We have seen better days. (*Flavius.*)
1170. William Shakespeare (1564–1616), *Timon of Athens,* Act iv. sc. 2.

We left him alone with his glory.
1171. Rev. CHARLES WOLFE (1791–1823), *Burial of Sir John Moore.*

We learn so little and forget so much.
1172. Sir JOHN DAVIES (1570–1626), *On the Immortality of the Soul.*

We live and learn but not the wiser grow.
1173. Rev. JOHN POMFRET (1667–1703), *Reason.*

We look before and after,
And pine for what is not;
Our sincerest laughter
With some pain is fraught:
Our sweetest songs are those that tell of saddest thought.
1174. P. B. SHELLEY (1792–1822), *To a Skylark.*

1175. We loved the doctrine for the teacher's sake.—DANIEL DEFOE (1661–1731), *Character of the late Dr. Annesley.*

We mourn the guilty while the guilt we blame.
1176. DAVID MALLET (1705–65), *Prologue to the Siege of Damascus.*

(Oh yet) we trust that somehow good
Will be the final goal of ill.
1177. LORD TENNYSON (1809–92), *In Memoriam.*

We watched her breathing through the night.
1178. THOMAS HOOD (1798–1845), *The Death-Bed.*

Wee sleekit, cowrin', tim'rous beastie,
Oh what a panic's in thy breastie!
1179. ROBERT BURNS (1759–96), *To a Mouse.*

Welcome ever smiles,
And farewell goes out sighing. (*Ulysses.*)
1180. WILLIAM SHAKESPEARE (1564–1616), *Troilus and Cressida*, Act iii. sc. 3.

1181. Well done, thou good and faithful servant.—New Testament (A. V. 1611), St. Matthew, chap. xxv.

Well had the boding tremblers learned to trace
The day's disasters in his morning face;
Full well they laughed with counterfeited glee
At all his jokes, for many a joke had he.
1182. OLIVER GOLDSMITH (1728–74), *The Deserted Village.*

1183. Well of English undefyled. v. No. 179.

We'll tak' a cup o' kindness yet,
For auld lang syne.
1184. ROBERT BURNS (1759–96), *Auld Lang Syne.*

A wet sheet and a flowing sea,
A wind that follows fast,
And fills the white and rustling sail
And bends the gallant mast.
1185. ALLAN CUNNINGHAM (1784–1842), *A Wet Sheet and a Flowing Sea.*

What a falling off was there! (*Ghost.*)
1186. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act i. sc. 5.

What excellent fools
Religion makes of men!
1187. BEN JONSON (1574–1637), *Fall of Sejanus*, Act v.

What force cannot effect, fraud shall devise.
1188. RICHARD CRASHAW (1613?–49), *Sospetto d'Herode.*

What custom hath endeared
We part with sadly, though we prize it not.
1189. JOANNA BAILLIE (1762–1836), *Basil*, Act i. sc. 2.

What have I done for you,
England, my England?
What is there I would not do,
England, my own?
1190. W. E. HENLEY (1849–1903), *England, my England.*

1191. What he wrote was all his own.
v. No. 1102.

What in me is dark
Illumine, what is low raise and support.
1192. JOHN MILTON (1608–74), *Paradise Lost*, Book I.

1193. What is sauce for the goose is sauce for the gander.—THOMAS BROWN (1778–1820), *New Maxims.*

1194. What is truth, said jesting Pilate; and would not stay for an answer.—BACON (1560–1626), *Essays*, I: *Of Truth.*

What needs my Shakespere for his honoured bones,
The labour of an age in piled stones?
1195. JOHN MILTON (1608–74), *On Shakespere* (1630).

What should they know of England, who only England know?
1196. RUDYARD KIPLING (*b.* 1864), *The English Flag.*

What will Mrs. Grundy say?
1197. THOMAS MORTON (1764–1820), *Speed the Plough*, Act i. sc. 1.

1198. Whatever is worth doing at all is worth doing well.—LORD CHESTERFIELD (1694–1773). *Letter to his Son* (March 10, 1746).

What's in a name? That which we call a rose
By any other name would smell as sweet.
(*Juliet.*)
1199. WILLIAM SHAKESPEARE (1564–1616), *Romeo and Juliet*, Act ii. sc. 2.

1200. Whatsoever thy hand findeth to do, do it with thy might.—Old Testament (A. V. 1611), Ecclesiastes, chap. ix.

When Greeks joined Greeks, then was the tug of war.
1201. NATHANIEL LEE (1650–92), *The Rival Queens*, Act iv. sc. 2.

When pain and anguish wring the brow,
A ministering angel thou ![1]
1202. Sir WALTER SCOTT (1771–1832), *Marmion*, Canto vi.

When to the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought.
1203. WILLIAM SHAKESPEARE (1564–1616), *Sonnet* 30.

When in the chronicle of wasted time
I see descriptions of the fairest wights,
And beauty making beautiful old rime,
In praise of ladies dead and lovely knights.
1204. WILLIAM SHAKESPEARE (1564–1616), *Sonnet* 106.

When the age is in, the wit is out.[2]
1205. WILLIAM SHAKESPEARE (1564–1616), *Much Ado about Nothing*, Act iii. sc. 5.

When the hounds of spring are on winter's traces,
The mother of months in meadow or plain
Fills the shadows and windy places
With lisp of leaves and ripple of rain,
And the brown, bright nightingale amorous
Is half assuaged for Hylus.
For the Thracian ships and foreign faces,
The tongueless vigil and all the pain.
1206. A. C. SWINBURNE (1837–1909), *Chorus from "Atalanta."*

Where ignorance is bliss
'Tis folly to be wise.
1207. THOMAS GRAY (1716–71), *Ode on a Distant Prospect of Eton College.*

Where the bee sucks, there lurk I;
In a cowslip's bell I lie.
1208. WILLIAM SHAKESPEARE (1564–1616), *The Tempest*, Act v. sc. 1.

1209. Which Jews might kiss and infidels adore. v. No. 803.

The whining schoolboy with his satchel
And shining morning face, creeping like snail
Unwillingly to school. (*Jaques.*)
1210. WILLIAM SHAKESPEARE (1564–1616), *As You Like It*, Act ii. sc. 7.

The whirligig of time brings in his revenges. (*Feste.*)
1211. WILLIAM SHAKESPEARE (1564–1616), *Twelfth Night*, Act v. sc. 1.

While the battle rages loud and long,
And the stormy winds do blow.
1212. THOMAS CAMPBELL (1777–1844). *Ye Mariners of England.*

1213. While there is life, there's hope.[3]—JOHN GAY (1688–1732), *Fables*, Part I. No. 27.

[1] Addressed to woman.
[2] Quoted by Dogberry as a well-known proverb.
[3] *cf.* Latin motto: "Dum spiro, spero" (While I breathe, I hope).

1214. Whited sepulchres.—New Testament (A. V. 1611), St. Matthew, chap. xxiii.

Who drives fat oxen should himself be fat.[1]
1215. SAMUEL JOHNSON (1709–85). From Boswell's *Life.*

Who ever loved that loved not at first sight?
1216. CHRISTOPHER MARLOWE (1564–93), *Hero and Leander.*

Who is Sylvia? what is she,
That all our swains commend her?
1217. WILLIAM SHAKESPEARE (1564–1616), *The Two Gentlemen of Verona*, Act iv. sc. 2.

Who shall decide when doctors disagree?
1218. ALEXANDER POPE (1688–1744), *Moral Essays: Epistle III.*

Whoe'er has travelled life's dull round,
Where'er his stages may have been,
May sigh to think he still has found
His warmest welcome at an inn.
1219. W. SHENSTONE (1714–63), *Written at an Inn at Henley.*

Whoe'er she be,
That not impossible she,
That shalt command my heart and me.
1220. RICHARD CRASHAW (1613?–49), *Wishes to his supposed Mistress.*

Why so pale and wan, fond lover?
Prithee why so pale?
Will, when looking well can't move her,
Looking ill prevail?
Prithee, why so pale?
1221. Sir JOHN SUCKLING (1609–42), *Why so Pale and Wan?*

Why should I play the Roman fool, and die
On mine own sword. (*Macbeth.*)
1222. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act v. sc. 7.

Wilful will do't, that's the word.
1223. W. CONGREVE (1670–1728), *The Way of the World*, Act iv. sc. 2.

Will the line stretch out to the crack of doom. (*Macbeth.*)
1224. WILLIAM SHAKESPEARE (1564–1616), *Macbeth*, Act iv. sc. 1.

The windy side o' the law. (*Fabian.*)
1225. WILLIAM SHAKESPEARE (1564–1616), *Twelfth Night*, Act iii. sc. 4.

1226. Wine that maketh glad the heart of man.—Old Testament (A. V. 1611), Psalm civ.

(For) Winter's rains and ruins are over
And all the season of snows and sins;
The days dividing lover and lover,
The light that loses, the night that wins.
1227. A. C. SWINBURNE (1837–1909), *Chorus from "Atalanta."*

[1] A parody of Brooke's lines, "Who rules o'er freemen should himself be free."

1228. (It is) the wisdom of crocodiles, that shed tears when they would devour.—BACON (1560–1626), *Essays*, 23: *Of Wisdom for a Man's Self.*

1229. A wise son maketh a glad father.—Old Testament (A. V. 1611), Proverbs, chap. x.

With a smile on her lips and a tear in her eye.
1230. Sir WALTER SCOTT (1771–1832), *Marmion*, Canto v. *Young Lochinvar.*

With how sad steps, O moon, thou climb'st the skies!
How silently, and with how wan a face!
1231. Sir PHILIP SIDNEY (1554–1586), *Astrophel and Stella*, No. 31.

1232. With women the heart argues, not the mind.—MATTHEW ARNOLD (1822–88), *Merope.*

With words we govern men.
1233. LORD BEACONSFIELD (1804–81), *Contarini Fleming.*

1234. The wicked flee when no man pursueth.—Old Testament (A. V. 1611), Proverbs, chap. xxviii.

1235. A woman scorned. v. No. 403.

Woman's at best a contradiction still.
1236. ALEXANDER POPE (1688–1744), *Moral Essays: Epistle II.*

1237. Women's jars breed men's wars.—THOMAS FULLER (1608–61), *The Holy and the Profane State. The Wise Statesman.*

1238. A word spoken in due season, how good it is.—Old Testament (A. V. 1611), Proverbs, chap. xv.

(How happy is the blameless Vestal's lot;)
The world forgetting, by the world forgot.
1239. ALEXANDER POPE (1688–1744), *Eloisa to Abelard.*

1240. The world is made up for the most part of fools and knaves.—DUKE OF BUCKINGHAM (1627–88).

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers.
1241. WILLIAM WORDSWORTH (1770–1850), *Sonnet.*

The world's great age begins anew,
The golden years return.
1242. P. B. SHELLEY (1792–1822), *Chorus from "Hellas."*

The world's mine oyster
Which I with sword will open.
1243. WILLIAM SHAKESPEARE (1564–1616), *The Merry Wives of Windsor*, Act ii. sc. 2.

The worst of madmen is a saint run mad.
1244. ALEXANDER POPE (1688–1744), *Satires and Epistles of Horace Imitated.*

Worth makes the man, and want of it, the fellow;
The rest is all but leather or prunella.
1245. ALEXANDER POPE (1688–1744), *Essay on Man: Epistle IV.*

1246. Ye are the salt of the earth.—New Testament (A. V. 1611), St. Matthew, chap. v.

1247. Ye cannot serve God and mammon.—New Testament (A. V. 1611), St. Matthew, chap. vi.

Ye gods, annihilate but space and time,
And make two lovers happy.
1248. ALEXANDER POPE (1688–1744), *The Art of Sinking in Poetry.*

Ye mariners of England,
That guard our native seas;
Whose flag has braved a thousand years
The battle and the breeze.[1]
1249. THOMAS CAMPBELL (1777–1844), *Ye Mariners of England.*

Years hath done this wrong
To make me write too much and live too long.
1250. SAMUEL DANIEL (1562–1619), *Philotas.*

(It did me) yeoman's service. (*Hamlet.*)
1251. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act v. sc. 2.

Yet from those flames
No light but rather darkness visible.
1252. JOHN MILTON (1608–74), *Paradise Lost*, Book I.

1253. You know who the critics are? The men who have failed in literature and art.—LORD BEACONSFIELD (1804–11), *Lothair.*

You are as welcome as the flowers in May.
1254. CHARLES MACKLIN (1697–1797), *Love à la Mode*, Act i. sc. 1.

You and I are past our dancing days. (*Capulet.*)
1255. WILLIAM SHAKESPEARE (1564–1616), *Romeo and Juliet*, Act i. sc. 5.

You must wear your rue with a difference. (*Ophelia.*)
1256. WILLIAM SHAKESPEARE (1564–1616), *Hamlet*, Act iv. sc. 5.

You must wake and call me early, call me early, mother dear;
To-morrow 'ill be the happiest time of all the glad New Year;
Of all the glad New Year, mother, the maddest merriest day,
For I'm to be Queen o' the May, mother, I'm to be Queen o' the May.
1257. LORD TENNYSON (1809–92), *The May Queen.*

[1] Founded on a song by Martin Parker (*d.* 1756), "Ye gentlemen of England."

You are old, Father William, the young man cried,
And pleasures with youth pass away;
And yet you lament not the days that are gone,
Now tell me the reason, I pray.

1258. ROBERT SOUTHEY (1774–1843), *The Old Man's Comforts.*

Young fellows will be young fellows.

1259. ISAAC BICKERSTAFF (1735–1812), *Love in a Village*, Act ii. sc. 2.

1260. Your sons and your daughters shall prophesy, your old men shall dream dreams, your young men shall see visions.—Old Testament (A. V. 1611), Joel, chap. ii.

Youth and Pleasure meet
To chase the glowing hours with flying feet.

1261. LORD BYRON (1788–1824), *Childe Harold*, Canto iii.

1262. The Youth of a Nation are the trustees of Posterity.—LORD DEACONSFIELD (1804–81), *Sybil.*

Youth on the prow and Pleasure at the helm.

1263. THOMAS GRAY (1716–71), *The Bard*, Canto ii.

PART IV

MISCELLANEOUS

CHAPTER I

PROSODY

PROSODY is the art of versification. It treats of poetry in all its forms, and of the laws regulating accent and verse.

Prosodic terms defined:

1. *Verse.* A line of poetry. The term is often used loosely for *stanza.*

2. *Stanza.* A set of verses between two pauses or *stations.*

3. *Foot.* A single accented word, or a group of syllables of which one is accented, the others not.

4. *Accent.* The stress of the voice on a syllable.

5. *Quantity.* The time occupied in pronouncing a syllable, vowel, or consonant. Though essential to Classical (Greek and Latin) poetry, it is practically ignored in English verse.

6. *Rhyme.* Two words rhyme when they have the same vowel sound and the consonant sounds (if any) that follow are the same, but those that precede different. Thus *told* and *bold, mad* and *sad,* are perfect rhymes, but *prove* and *love, ease* and *peace,* are imperfect rhymes.

7. *Blank verse,* unrhymed verse.

8. *Scansion,* the act of scanning or counting the number of feet in a verse.

9. *Metre.* The measure of a verse.

10. *Alliteration.* The recurrence of the same initial sound in the first accented syllables of words. Alliteration, a characteristic of Anglo-Saxon verse, occurs as an ornament only in modern English poetry.

11. *Couplet.* A pair of verses that rhyme.

12. *Sonnet.* The sonnet proper consists of fourteen lines, each of five feet, the whole being divided into two unequal parts, the first consisting of eight lines, the second of six.

THE LANGUAGE OF POETRY

The poet, in giving expression to his thought, endeavours at the same time to charm the ear and delight the mind. He therefore rejects commonplace and colloquial words, and makes use of such as are euphonious and suggestive. To suit his purpose he does not hesitate to employ words and phrases that have long ceased to be used in prose. At the same time it must be remembered that "poetical" diction is often the resort of feeble poets, and that the true poet is distinguished by nothing so much as by his power of lifting the language of ordinary life into poetry, by steeping it in passion and imagination. It is only possible, then, to indicate some features found more frequently in verse than in prose, or even admissible only there.

Poetic language, then, will often be

1. *Musical, i.e.* pleasing to the ear. For example:

"She stole along, she nothing spoke,
The sigh she heaved was soft and low,
And nought was green upon the oak
But moss and rarest mistletoe."

COLERIDGE.

2. *Suggestive, i.e.* appealing to the imagination. For example:

"Now fades the *glimmering* landscape on the sight."

GRAY.

"With sharp and sudden pang I drew another *birth* of breath."

HOOD.

"The *singing masons* (bees) building roofs *of gold.*"

SHAKESPEARE.

"Will stand a *tip-toe* when this day is named."

SHAKESPEARE.

3. *Archaic.* For example, *Pr'ythee* is used for *I pray you, methinks* and *meseems* for *it seems to me, it yearns me* for *it grieves me, ere* for *before, or . . . or* for *either . . . or,* &c.

4. *Sensuous.* Poetry uses words vividly expressive to the senses, rather than abstractions.

Compressed.. Poetry can use daring collocations only expressible by a periphrasis in prose.

By the use he makes of epithets (attributes), the poet is able in a great measure to dispense with relatives and conjunctions, substituting a word for a phrase, or even for a sentence, as will appear in the following examples :

" Arise, fair sun, and kill the *envious* moon."
(the moon *that is envious of thee*)
SHAKESPEARE.

" And, Death *once dead*, there's no more dying then."
(i.e. *when* once dead)
(*Ib.*)

" His *listless* length at noontide would he stretch."
(disinclined for work in the noonday heat)
GRAY.

" Is it fear *to wet a widow's eye* ? "
(of having to mourn the loss of a husband)
SHAKESPEARE.

6. *Figurative.* The three principal figures employed are :

(*a*) *Simile* (stated resemblance). For example :

(1)

" It is a beauteous evening, calm and free ;
The holy time is quiet *as a nun*
Breathless with adoration."
WORDSWORTH.

(2)

" The Assyrian came down *like a wolf* on the fold."
BYRON.

(*b*) *Metaphor* (assumed resemblance) :

(1)

" Danger knows full well
That Cæsar is more dangerous than he :
We are *two lions* litter'd in one day,
And I the elder and more terrible."
SHAKESPEARE.

(2)

" This rudeness is a *sauce* to his good wit."
(*Ib.*)

(*c*) *Personification* (attributing personal qualities to inanimate objects) :

(1)

" O sleep ! O gentle sleep !
Nature's soft *nurse*, how have I frighted thee,
That thou no more wilt weigh my eyelids down
And steep my senses in forgetfulness ? "
SHAKESPEARE.

(2)

" Fair *Science frowned* not on his humble birth,
And *Melancholy* marked him for *her* own."

Kinds of Poetry

1. *Epic* or *Heroic*, dealing with some lofty subject—e.g. *Paradise Lost*, which treats of the Fall of Man. It is written in blank verse.

2. *Lyric.* Poetry intended to be sung, or written on the model of such—*e.g.* Gray's *Elegy.*

3. *Dramatic*, in which the characters speak for themselves, and mainly in blank verse—*e.g.* Shakespeare's plays.

4. *Didactic*, or poetry intended to teach—*e.g.* Pope's *Essay on Man.*

Kinds of Feet

(In the symbolism adopted below, a stands for an accented foot, x for an unaccented foot.)

1. *The Monosyllabic Foot.*—Very rare, except as an irregular first foot in dissyllabic metre.

2. *The Dissyllabic Foot.*—(i) xa (iambic), as renéw ; (ii) ax (trochaic), as témpest.

3. *The Trisyllabic Foot.*—(i) xxa, as caraván ; (ii) axx, as vírtuous ; (iii) xax, as horíson.

Metre

Each of the above kinds of feet may be combined in numbers varying from one to eight, to form verse. The measure of such verse is termed Metre.

The unit of metre is a foot.

The character of the metre depends upon the *prevalent* foot. We say the " prevalent " foot, since, in certain places, a trochaic foot may be found in iambic metre, and an iambic foot in trisyllabic metre, &c.

Most of our English poetry, probably more than three-fourths of the whole, is written in iambic metre.

The whole of our epic and of our dramatic poetry, and most of our hymns and ballads, are also iambic.

In dissyllabic metre the unit (foot) is a dissyllable (or its equivalent), which must consequently be either iambic (xa) or trochaic (ax).

In trisyllabic metre the unit is a trisyllable (or its equivalent), which should therefore be xxa, axx, or xax.

Dissyllabic Metre

1. *Of Two Feet :*

(i) Iambic (xa).

" Then sígh | not só,
But lét | them gó,
And be | you blithe | and bonny."
SHAKESPEARE.

(ii) Trochaic (ax). Rarely found alone.

" Whén he | drínks,
Néptune | shrínks."
POPE.

2. *Of Three Feet :*

(i) Iambic (xa). Metre of 4 ax feet alternating with that of 3 ax feet forms Ballad Metre and the " Common Metre " of hymns.

" O Gód | our hélp | in á|ges pást,
Our hópe | for yéars | to cóme,
Our shél | ter fróm | the stórm|y blást,
And oúr | etér|nal hóme."
(*Hymn.*)

(ii) Trochaic (ax).

" Téach me | hálf the | gládness
Thát thy | braín must | knów ;
Súch har | mónious | mádness
Fróm my | líps would | flów,
The world should listen then as I am listening now."
SHELLEY.

3. *Of Four Feet :*

(i) Iambic (xa).

" She stóle | alóng, | she nóth|ing spóke,
The sígh | she héav'd | was sóft | and lów,
And noúght | was gréen | upón | the óak
But móss | and rá|rest mís|tletóe."
COLERIDGE.

(ii) Trochaic (ax).

" In the | wórld's broad | fiéld of | battle,
In the | bívou|ác of | lífe,
Bé not | líke dumb | dríven | cáttle,
Bé a | héro | ín the | strífe."
LONGFELLOW.

4. *Of Five Feet :*

(i) Iambic (xa). This verse (unrhymed) is the blank verse of the epic and the drama.

" The é|vil thát | men dó | lives áft|er thém,
The góod | is óft | intér|red with | their bónes."
SHAKESPEARE.

" From bránch | to bránch | the smál|ler bírds | with sóng
Sólaced | the wóods | and spréad | their paínt|ed wings."
MILTON.

(ii) Trochaic (ax). Rare.

5. *Of Six Feet :*

(i) Iambic (xa). Known as " Alexandrine."

" Withoút | a gráve | unknélled | uncóf|fined ánd | unknówn."
BYRON.

(ii) Trochaic (ax). Very rare.

6. *Of Seven and of Eight Feet :*

(i) Iambic (xa).

" The kíng | is cóme | to már|shal ús, | all ín | his ár|mour drést,
And hé | has bóund | a snów-|white plúme | upón | his gál|lant crést."
MACAULAY.

(ii) " Cómrades, | léave me | hére a | líttle, | whíle as | yét 'tis | éarly | mórn :
Lèave me | hére, and | whén you | want me | sóund up|ón the | búgle | hórn."
TENNYSON.

Trisyllabic Metre

Examples of xxa :

(1)

" Beliéve | it or nót, | as you chóose,
The dóc|trine is cér|tainly trúe,
That the fú|ture is knówn | to the múse,
And pó|ets are ór|acles too."
COWPER.

(2)

" On séas | and in bát|tles, in búl|lets and fíre,
The dán|ger is léss | than in hópe|less desíre."
DRYDEN.

(3)

" 'Tis a síght | to engáge | me if á|nything cán,
To múse | on the pér|ishing pleá|sures of mán."
COWPER.

Example of axx :

" Still, for all | slips of hers,
One of Eve's | fámily—
Wipe those poor | líps of hers,
Oozing so | clámmily."
HOOD.

Example of xax :

" Most frìendship | is feígning,
Most lóving | mere fólly ;
Then héigho | the hólly,
This lífe is | most jólly."
SHAKESPEARE.

Metrical Accent

Words of more than one syllable are commonly said to have an accent on one—*e.g.* dispúte. We will, for the sake of distinction, call this the *prose-accent.*

Rules for Accent in Metre

1. If the metrical accent fall on a syllable in *a word,* it must fall where the prose-accent would fall. For example:

" The wórld *forgétting,* by the wórld *forgót.*"
POPE.

2. We cannot have three consecutive syllables without a metrical accent.

It follows from this that *any* monosyllable coming between two unaccented syllables must have the metrical accent.

Hence the metrical accent may, and often does, fall on an unemphatic syllable. For example:

" We are no tyrant, *bút* a Christian King."
SHAKESPEARE.

" Pure lílies *óf* etérnal péace."
TENNYSON.

" And bít the bábies *ín* the crádles."
BROWNING.

" And glów-worms shíning *ín* the sháde."
HOOD.

" Now glóry *tó* the Lórd of hosts."
MACAULAY.

So also an axx foot must be followed by a metrically accented syllable, or we should have three consecutive unaccented syllables. For example:

" Sísterly, | brótherly,
Fátherly, | mótherly," &c.
HOOD.

3. Two consecutive syllables in the same word cannot *each* have the metrical accent.

4. In polysyllables the accent falls on alternate syllables. Thus Shelley has:

" In prófuse stráins of *únpremédităted* árt."

The Stanza

A stanza is a set of verses connected by rhymes. It is true there are a few English poems with unrhymed stanzas, but they are rare exceptions.

As a rule, all the stanzas of a poem are of the same length, the same metre, and have the same rhyme-scheme of the corresponding verses.

The Two-line Stanza.—Commonly known as a couplet. The couplet of five-feet was the normal verse-form from 1660 to 1760. A well-known example in eight-feet verse is Tennyson's *Locksley Hall.*

The Three-line Stanza.—The example given is from one of the earlier poets:

" Forget not what my ransom cost,
Nor let my dear-bought soul be lost
In storms of guilty terror tost."
ROSCOMMON.

The Four-line Stanza or Quatrain.—The type of stanza most often met with in English lyric poetry. Examples:

(1) *Rhyming abcb—i.e.* only second and fourth verses rhyme.

" Sweet Emma Morland of yonder town
Met me walking on yonder way,
'And have you lost your heart?' she said:
'And are you married yet, Edward Grey?'"
TENNYSON.

This form of quatrain is one with which we have become familiar in songs and ballads.

(2) *Rhyming abab.*—Example: *Alice Fell,* by Wordsworth.

(3) *Rhyming abba.*—For example:

" Round the cape of a sudden came the sea,
And the sun looked over the mountain's rim,
And straight was the path of gold for him,
And the need of a world of men for me."
BROWNING.

(4) *Rhyming aaba:*

" How richly down the rocky dell
The torrent vineyard streaming fell
To meet the sun and sunny waters,
That only heaved with a summer swell."
TENNYSON.

The Five-line Stanza.—Only a few examples can be given in illustration of this and the succeeding stanzas, so wide is the scope afforded for varying the rhymes.

(1) *Rhyming aabbb.*—For example:

" There above in the altar-cell
A little fountain rose and fell:
She set a flask to the water's flow,
And, backward hurrying, sprinkled now
The still cold breast and the pallid brow."
ROSSETTI.

(2) *Rhyming abcab.*—For example:

" Wreathe no more lilies in my hair,
For I am dying, sister sweet;
Or, if you will, for the last time
Indeed, why make me fair
Once for my winding-sheet."
C. ROSSETTI.

(3) *Rhyming ababb.*—For example:

" Hail to thee, blithe spirit!
Bird thou never wert,
That from heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art."

SHELLEY.

(4) *Rhyming abccb.*—For example:

" The sunbeams danced upon the waves,
And played along her side;
And through the cabin windows streamed
In ripples of golden light that seemed
The ripple of the tide."

LONGFELLOW.

The Six-line Stanza.—Examples are: (1) *She Walks in Beauty* (Byron); (2) *The Blessed Damozel* (Rossetti).

The Seven-line Stanza.—Generally found in five-feet verse, but is rather rare. The example given below is from Shakespeare's *Rape of Lucrece:*

" From the besieged Ardea all in post,
Borne by the trustless wings of false desire,
Lust breathed Tarquin leaves the Roman host,
And to Collatium bears the lightless fire
Which in pale embers hid, lurks to aspire,
And girdle with embracing flames the waist
Of Collatine's fair love, Lucrece the chaste."

The Eight-line Stanza.—Very common in several forms. Examples are:

Wordsworth's *Ode to Duty* (*ababccdd*).
Adelaide A. Proctor's *A Legend of Bregenz.*
Browning's *An Incident in the French Camp.*
Gerald Massey's *Admiral Blake.*
Lord Byron's *Don Juan* (*abababcc*).
Milton's *Hymn on the Nativity*, with verses of varying length, and with a rhyming couplet at the end.
A Pastoral Ballad, in Four Parts, by William Shenstone.

The Spenserian Stanza.—This was first used by Spenser, and has been freely imitated by later poets. It is composed of nine lines, of which the first eight are always in five-feet verse and the last an Alexandrine (*ababbcbcc*). Examples from the later poets are: Shelley's *Adonais*, Byron's *Childe Harold.*

The Sonnet.—An elaborate stanza of fourteen lines (each of five iambic feet), and forming a complete poem in itself. The sonnet *proper*, on the model of Petrarch, consists of two parts, the first of eight lines, the second of six.

In the first part, called the *octave*, there are two four-line stanzas, in each of which the two middle lines rhyme, and the two outside lines rhyme together (abba, abba). The second part, called the *sestet*, consists of two three-line stanzas, having either three rhymes or two, the variations on which are numerous. English poets have freely varied the rhyme scheme of the sonnet. Wordsworth, for example, introduces a third rhyme in the first part (abba, acca). The other type of the sonnet is of the same length as the Italian type, but instead of being divided into eight and six lines, it consists of three quatrains and a couplet. This form of sonnet is known as Shakespeare's. An example of each kind is given below:

(1)

Mutability

" From low to high doth dissolution climb,
And sink from high to low, along a scale
Of awful notes, whose concord shall not fail:
A musical but melancholy chime,
Which they can hear who meddle not with crime,
Nor avarice, nor over-anxious care.
Truth fails not; but her outward forms that bear
The longest date do melt like frosty rime,
That in the morning whitened hill and plain
And is no more; drop like the tower sublime
Of yesterday, which royally did wear
His crown of weeds, but could not even sustain
Some casual shout that broke the silent air,
Or the unimaginable touch of Time."

WORDSWORTH.

(2)

" Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds,
Or bends with the remover to remove:
Oh, no! it is an ever-fixed mark,
That looks on tempests, and is never shaken;
It is the star to every wandering bark,
Whose worth's unknown although his height be taken.
Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come;
Love alters not with his brief hours and weeks,
But bears it out even to the edge of doom.
If this be error and upon me prov'd,
I never writ, nor no man ever lov'd."

SHAKESPEARE.

CHAPTER II

TRANSLATION

The Principles of Translation

The principles to be followed in translating from one language into another naturally vary according to the object of the translations. A person who is learning a language, and translates for the sake of extending his knowledge, is in an entirely different position from a scholar who is translating a work, so that people who cannot read it in the original may have access to it by means of the version in their own tongue. The difference, however, is merely a matter of degree, and undoubtedly the ideal to be aimed at in translation is to produce a version which may be read with as much pleasure as the original, and still remain faithful to its spirit and sense. This is obviously not an easy thing to do.

There are two main dangers in translating: the first is too literal translation; the second is too free translation. It is necessary to conform to the grammatical and idiomatic usages of the language into which one is translating, but at the same time this must be done with as little deviation as possible from the grammatical structure of the original.

In cases where the original construction can be retained without any violation of the syntactical rules of the second language it is a mistake to alter it. When it has to be changed, the alteration should be as small as possible. Idioms in one language would very often be quite unintelligible if translated literally into another; in such cases they have to be modified, and sometimes an entirely different idiom in the second language, which expresses the same idea, has to be substituted. In other cases, although the actual form of the idiom is not common to both languages, a literal translation may be quite good sense, and there is then no reason for not using it. Thus the French idiom *revenons à nos moutons*, literally translated, means *let us return to our sheep*. No one but a Frenchman, or an Englishman who knew the idiom in French or its origin, would realise that it means really *let us get back to the point*. In translating one would have to use some such phrase, unless one could assume on the part of one's readers a knowledge of the real significance of the idiom. On the other hand, such a phrase as *en vouloir à quelqu'un* (*to bear a grudge against anyone*) would be quite unintelligible if translated literally.

Only if one wishes to convey to the reader an impression of the original language, ought the translated version to convey any suggestion of not being written in the second language. Otherwise the translation is not a good one. It is important, at the same time, to keep the spirit of the original. Sublime passages should still be sublime; ridiculous phrases ought still to be ridiculous; archaisms and provincialisms ought, wherever possible, to be replaced by corresponding abnormalities in the translated version.

For those who are learning a language it is naturally impossible to carry out all these requirements, and indeed it would not be desirable. In the later stage of our study these may become possible; in the beginning they are not. It is often necessary when beginning a language to translate literally, without paying attention to the correctness of the English version. At the same time, the sentences at this stage are usually so simple that literal translation is possible. For certain purposes an absolutely word-for-word translation is sometimes advisable, and even the word order of the foreign language ought to be retained, though it conflicts entirely with that of English. But it is only at the very elementary stages of learning a language that this ought to be done. As soon as possible the translations should, in such important things as word order, conform to the English usage. Other things—such as, for instance, the use of the second person singular in many languages instead of the second person plural as in English—should be shown in the translation still longer, so that French *tu*, German *du*, ought to be translated by *thou*. This helps to impress the form of the second person singular of the pronoun and verb on the mind of the translator. Later on, when he is familiar with these forms, he may translate such words by *you* (second person plural), as that conforms to the English usage. Some translators, however, even in literary works, retain *thee* and *thou*, in order to distinguish between the familiar form of address (singular) and the more formal one (plural). The result is not always very happy.

The replacing of phrases and idioms by others more akin to the new language is, of course, to be reserved till a still later period. A distinction, however, must be drawn between idioms like *en vouloir* and those like *revenons à nos moutons*. The former is not capable at all of a literal translation—at least, not a sensible one—and therefore has, immediately it is met with, to be reproduced by something quite different. At the same time, the literal interpretation of the words ought to be examined, and the process by which it has developed into the idiomatic meaning ought, if possible, to be realised. In the case of the second idiom there is no reason against translating it literally until a much later stage in the study of the language, and even then there are some arguments in favour of its retention.

Care should be taken in translating to determine the exact shade of significance of a word. A dictionary groups together numbers of words as having the same meaning, but in the actual language practically no two words have exactly the same meaning. Even with words of almost the same meaning, in many cases one is only capable of being used in a rather exalted context, the other is rather colloquial. Ludicrous mistakes occur as a result of inability to distinguish between such pairs of words. Thus a German student translates a sentence in Old English which might very properly have run *And God waxed wroth* as *The Almighty became cross.*

CHAPTER III

PARAPHRASING

"A PARAPHRASE is a rendering into other words of a passage in prose or verse, giving the sense in a fuller, clearer, or simpler version."—*Ency. Brit.*

The Biblical Paraphrase is, however, often only a partial one, those parts of the text only being dealt with that contain difficulties. As an illustration of this kind of paraphrase we will quote a passage from Dr. Weymouth's *New Testament in Modern Speech:*

1 COR. XIII. 1–6

TEXT.	OTHER RENDERING.
1. If I speak with the tongues of men and of angels, but have not love, I am become sounding brass	If I can speak with the tongues of men and of angels, but am destitute of Love, I have but become a loud-sounding trumpet
2. or a clanging cymbal. And if I have the gift of prophecy, and know all mysteries and all knowledge; and if I have all faith, so as to remove mountains, but have not love, I am	or a clanging cymbal. If I possess the gift of prophecy, and am versed in all mysteries and knowledge, and have such absolute faith that I can remove mountains, but am destitute of Love, I am nothing.
3. nothing. And if I bestow all my goods to feed the poor, and if I give my body to be burned, but have not love, it profiteth me nothing.	And if I distribute all my possessions to the poor, and give up my body to be burned, but am destitute of Love, it profits me nothing.
4. Love suffereth long and is kind; love envieth not; love vaunteth not	Love is patient and kind. Love knows neither envy nor jealousy. Love is not forward and self-assertive, nor boastful and conceited.
5. itself, is not puffed up, doth not behave itself unseemly, seeketh not her own, is not provoked,	She does not behave unbecomingly, nor seek to
6. taketh not account of evil, rejoiceth not in unrighteousness, but rejoiceth with the truth.	aggrandise herself, nor blaze out in passionate anger, nor brood over wrongs. She finds no pleasure in injustice done to others, but joyfully sides with the truth.

The Full Paraphrase.—This may be compared to the melting down of a piece of lead and remoulding it. There is exactly the same amount of metal as before, only it has assumed a different form. A good paraphrase neither adds to nor takes from the sense of the original passage, but gives the same meaning in different words.

It must be evident that we cannot paraphrase a piece of prose or verse without first grasping its meaning.

Paraphrasing is a valuable aid to composition. The pupil has not to waste his time in "hunting" for ideas, as in so-called essay-writing. The ideas are *supplied*, and, after a careful study of the text so as to master its meaning, the pupil can devote the whole of his efforts to the paraphrase.

Paraphrasing Poetry.—In many examinations a piece of poetry is set as a test of the pupil's skill in paraphrasing. The reason for this is pretty obvious. Many more difficulties occur in a stanza or two than in a piece of prose of the same length. Much of the meaning does not lie on the surface; the student has, so to speak, to dig for it. Again, the terseness of poetry lends itself, as it were, to expansion.

To give the substance, merely, of the passage selected is not enough. The *whole* meaning must be brought out. Figurative expressions have to be dealt with; if possible, other figures have to be substituted for them, or, failing this, their meaning must be given in unfigurative language.

The student who has attained some skill in paraphrasing poetry will have little difficulty in dealing with prose.

Hints for the Pupil:

(1) The pupil is not bound to follow the construction of the passage set; he may make *slight* alterations, and often with good effect, but is not advised to rearrange the whole passage, as that would only be adding to his difficulties.

(2) Give the author's leading thought a prominent place in your paraphrase, and

(3) Preserve as far as possible the tone of the original. Use simple language, and eschew colloquial expressions.

(4) Before attempting to paraphrase a given passage, endeavour to grasp its meaning.

Passages Paraphrased:

Example I

It is hard to beat a cripple with his own crutches.
FULLER.

Par.—It is cruel to taunt a man with his infirmities.

Example II

Is there no way of bringing home a wandering sheep but by worrying him to death? *Ib.*

Par.—With the erring, kindness often succeeds where severity fails.

Example III

Words are like leaves, and where they most abound
Much fruit of sense beneath is rarely found.
POPE.

Par.—The wordy discourse is as unprofitable to the audience as the over-leafy fruit-tree is to the gardener.

Example IV

Breathes there the man with soul so dead,
Who never to himself hath said,
This is my own, my native land!
Whose heart hath ne'er within him burned
As home his footsteps he hath turned
From wandering on a foreign strand?
If such there breathe, go mark him well;
For him no minstrel raptures swell;
High though his titles, proud his name,
Boundless his wealth as wish can claim:
Despite these titles, power, and pelf,
The wretch, concentred all in self,
Living shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust, from whence he sprung,
Unwept, unhonour'd, and unsung.
SCOTT.

Par.—Is there a man living so devoid of natural feeling as to regard with cold indifference the land of his birth? Nay, who after years of absence abroad can return to his own land, and be utterly unmoved by the familiar sight?

If such there be, observe carefully the end of that man. No minstrel will find in his career aught to celebrate in rapturous song. He may bear a lofty name, be high in rank, powerful, and immensely rich, but in spite of these advantages his selfishness will be apparent to all; men in their hearts will feel no respect for him, and when he dies there will be none to regret him, none to do him honour, none to perpetuate his memory.

Example V

But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honour in one eye, and death i' the other,
And I will look on both indifferently;
For, let the gods so speed me, as I love
The name of honour more than I fear death.
SHAKESPEARE (*Julius Cæsar*).

Par.—But why are you detaining me? Having kept me so long, I feel there is something of importance you wish to say to me. What is it? If it concerns the welfare of the public, place honour and death before me, and I will choose the one as readily as the other, though I swear by the gods that the love of honour outweighs with me the fear of death.

Example VI

There was a listening fear in her regard,
As if calamity had but begun;
As if the vanward clouds of evil days
Had spent their malice, and the sullen rear
Was with its storèd thunder labouring up.
One hand she pressed upon that aching spot
Where beats the human heart, as if just there,
Though an immortal, she felt a cruel pain.
The other upon Saturn's bended neck
She laid, and to the level of his ear,
Leaning with parted lips, some words she spake
In solemn tenor and deep organ tone.
KEATS (*Hyperion*).

Par.—She seemed from her strained and agonised expression to be listening intently, as if in expectation of some dreadful catastrophe, of which what she had already experienced was but a mere foretaste. One hand she pressed to her left side, as if, though an immortal, she felt

a sharp pang shoot through her heart. The other hand she placed on Saturn's neck, and, stooping down to the level of his ear, she uttered words of dread import in rich, solemn tones.

Example VII

Man is his own star, and the soul that can
Render an honest and a perfect man
Commands all light, all influence, all fate.
Nothing to him falls early, or too late.
Our acts our angels are, or good or ill,
Our fatal shadows that walk by us still.

JOHN FLETCHER.

Par.—Man is master of his own fate. The perfectly just and upright man instinctively takes the right course, and his influence over others is unbounded. He is never taken by surprise, but is prepared for all emergencies.

Man is ever shadowed by his acts, which, as good or bad angels, accompany him through life.

Example VIII

With grave
Aspect he rose, and in his rising seemed
A pillar of state; deep on his front engraven
Deliberation sat, and public care;
And princely counsel in his face yet shone,
Majestic though in ruin. Sage he stood,
With Atlantean shoulders, fit to bear
The weight of mightiest monarchies; his look
Drew audience and attention still as night
Or summer's noontide air.

MILTON.

Par.—His serious demeanour as he rose to address the assembly, and his commanding presence, marked him out as one eminently fitted to advise on state affairs. Wise and prudent counsel might well be looked for from one with that thoughtful brow—from one, too, who, though fallen, still retained some of his former majesty. He stood before them the impersonation of wisdom and strength. His broad shoulders seemed capable, like those of Atlas, of bearing the weight of a world of kingdoms. His mere look commanded instant attention, and a silence equal to that of night, or of the air at noon on a hot summer's day.

Example IX

Mortality, behold and fear!
What a change of flesh is here!
Think how many royal bones
Sleep beneath this heap of stones!
Here they lie, had realms and lands,
Who now want strength to stir their hands:
Here from their pulpits sealed with dust
They preach, "In greatness is no trust."
Here is an acre sown indeed
With the richest, royallest seed
That the earth did e'er suck in
Since the first man died for sin:
Here the bones of birth have cried,
"Though gods they were, as men they died!"
Here are sands, ignoble things,
Dropt from the ruined sides of kings;
Here's a world of pomp and state,
Buried in dust, once dead by fate.

F. BEAUMONT.

Par.—See, fellow-mortals, what a fearful transformation Death has worked here! Think of the many kings whose remains these stones conceal. They, who once owned vast estates and ruled a kingdom, are now powerless to move a limb! Their very dust warns us to put no trust in greatness.

Since Adam's sin brought death upon mankind, surely no plot of ground was ever enriched with such royal seed as this. Yet their bones cry out, "Though in life they were as gods, yet as mortals they were doomed to die." Here, amidst corruption, shorn of all their pomp and state, they lie buried in dust.

Example X

There are a sort of men, whose visages
Do cream and mantle like a standing pond;
And do a wilful stillness entertain,
With purpose to be dressed in an opinion
Of wisdom, gravity, profound conceit;
As who should say, "I am Sir Oracle,
And when I ope my lips, let no dog bark."
O, my Antonio, I do know of these,
That therefore only are reputed wise
For saying nothing; who, I am very sure,
If they should speak, would almost damn those ears,
Which, hearing them, would call their brothers fools.

SHAKESPEARE (*Merchant of Venice*).

Par.—Some men endeavour to conceal their want of intelligence under a mask of silence and a pretence of being buried in deep thought, with the idea of being considered wise, serious, and profound. They pose as a kind of Oracle, whom, when he condescends to speak, no one must venture to interrupt. Yes, Antonio, I have known men who have gained a reputation for wisdom by simply remaining silent, who, if they were to speak, would almost tempt their hearers to risk incurring the punishment reserved for those who call their brothers fools.

CHAPTER IV
PRÉCIS WRITING

THE word *précis*, in its technical sense, means a summary or abridgment. A précis deals with essentials only. The Civil Service examiners, in the directions given to candidates, state in clear terms the object of a précis, what it should contain, and what it should not. The statement referred to is as follows:

"The object of the memorandum or précis, which should proceed not letter by letter, but in the form of a narrative, is that anyone who has not had time to read the original letters, might, by reading the précis, be put in possession of all the leading features of what passed. The merits of such a précis are: (1) to contain all that is important in the correspondence, and nothing that is unimportant; (2) to present these in a consecutive and readable shape, expressed as distinctly as possible, and as briefly as is compatible with completeness and distinctness."

PRELIMINARY EXERCISES

The above directions obviously refer to the précis of a correspondence, involving the perusal of many letters, and, possibly, of some inclosures. This is by no means an easy task, and should not be attempted by the student until he has acquired facility in seizing the important particulars, and in giving the pith of a paragraph, or of a series of paragraphs, in a few words. Let him take any piece of prose—a passage from history, or an article from the newspaper—and make a précis of it, as in the example given below. (The précis must be paragraphed, and, as brevity is of vital importance here, plain, unadorned language is the best. The précis, moreover, should be written in narrative form.)

EXAMPLE

The Gunpowder Plot

"The accession of James indeed raised the hopes of the Catholics in England itself; he had intrigued for their support before the Queen's death, and their persecution was relaxed for a while after he had mounted the throne. But it soon began again, with even greater severity than of old, and six thousand Catholics were presented as recusants in a single year. Hopeless of aid from abroad, or of success in an open rising at home, a small knot of desperate men, with Robert Catesby, who had been engaged in the plot with Essex, at their head, resolved to destroy at a blow both King and Parliament. Barrels of gunpowder were placed in a cellar beneath the Parliament House; and while waiting for the 5th of November, when the Parliament was summoned to meet, the plans of the little group widened into a formidable conspiracy. Catholics of greater fortune, such as Sir Edward Digby and Francis Tresham, were admitted to their confidence, and supplied money for the larger projects they designed.

Arms were bought in Flanders, horses were held in readiness, a meeting of Catholic gentlemen was brought about under show of a hunting party to serve as the beginning of a rising.

The destruction of the King was to be followed by the seizure of the King's children, and an open revolt, in which aid might be called for from the Spaniards in Flanders.

Wonderful as was the secrecy with which the plot was concealed, the cowardice of Tresham at the last moment gave a clue to it by a letter to Lord Monteagle, his relative, which warned him to absent himself from Parliament on the fatal day; and further information brought about the discovery of the cellar, and of Guido Fawkes, a soldier of fortune, who was charged with the custody of it. The hunting party broke up in despair, the conspirators were chased from county to county, and either killed or sent to the block, and Garnet, the Provincial of the English Jesuits, was brought to solemn trial."—From Green's *History of the English People.*

Précis

The Catholics, finding themselves more severely persecuted under James than under Elizabeth, became desperate, and a small body of them, under Robert Catesby, resolved to destroy at one blow both King and Parliament.

Barrels of gunpowder were placed in a cellar under Parliament House, and Guido Fawkes was put in charge of it.

While the conspirators were waiting for the day for the opening of Parliament, Sir E. Digby and Francis Tresham joined them and aided them by their wealth. Arms were purchased, and a meeting of Catholic gentlemen was brought about under show of a hunting party.

The destruction of the King was to be followed by the seizure of his children, and aid was to be sought from the Spaniards in Flanders.

A letter from Tresham to Lord Monteagle, warning him not to attend Parliament on November 5th, led to the discovery of the plot.

Guido Fawkes was arrested; the hunting party broke up in despair, its members being either killed or executed, and Garnet, the Provincial of the English Jesuits, was brought to trial as being privy to the plot.

Précis of Correspondence

This is the kind of précis required of candidates for the Army and for many Civil Service and other appointments. The student who wishes to become proficient in précis writing cannot do better than provide himself with copies of the papers set by the examiners in this important subject.

The given correspondence usually includes a dozen or more letters (some with inclosures) which have passed between some member of the Government and a colonial official on a matter of importance. The candidate is required to give the substance of this correspondence in the form of a simple narrative, following the directions given above.

The candidate's best plan is to read through the whole of the letters, marking by the way the particulars which seem to him to be important. Having thus obtained a fair idea of the gist of the correspondence, he may proceed by the aid of the marked passages to write his précis. It should be borne in mind by the candidate that if any of the letters contain inclosures these must be dealt with in the same way as the letters, as they are often of importance.

In writing his précis the candidate should give as a *heading* the subject of the correspondence. Below, on the *left*, he should insert the number of the letter or inclosure dealt with by the side of the paragraph in the précis that deals with it.

The first paragraph of the précis should indicate the date of the correspondence.

The past tense should be used; the language employed should be simple, matter-of-fact, and brief.

"Attention should be paid to Spelling, Handwriting, Grammar, and Style."

Testing the Précis

The directions given to candidates by the Civil Service examiners, and quoted above, afford to the student a means of testing the merits of his précis. He should ask himself whether it fulfils the requirements of the examiners.

1. Does it contain all the important particulars of the correspondence? After reading carefully through his précis, a student, now that he is acquainted with the correspondence, ought to be able to satisfy himself on this point.

2. Does it contain anything that is unimportant? If it includes particulars that do not affect the issues involved, then undoubtedly it contains unimportant matter.

3. Is it brief and, at the same time, clear? *Brevity that is compatible with clearness* is what is required. The student should see that circumstances are related in the order of their occurrence; any departure from this rule is sure to lead to confusion.

CHAPTER V

LETTER-WRITING

The writing of a letter varies greatly according to the nature of its contents. It will be convenient to distinguish between two kinds of letters—personal and business. Between these two classes there are certain similarities and certain differences. Both classes of letter ought naturally to be legibly written, with correct spelling and good English. In business or formal letters the arrangement, phraseology, and form of the letter is much more rigid than in ordinary familiar correspondence.

General Form of a Business Letter

The letter ought to be headed with the full address of the writer and the date. Before actually starting the letter, it is usual to put the name and address of the person or persons addressed, though the address is not absolutely essential. The letter begins with *Dear Sir* or *Sir*, or *Gentlemen*, according to the number of the people addressed. *Dear Sir* is quite usual, except in a very formal letter. The usual ending to a business letter is *Yours faithfully, obediently*, or *Your obedient servant*, the two latter, of course, only in writing to a superior.

In very formal letters, such as applications for posts, the usual ending is: *I have the honour to be, sir* (or *gentlemen*), *Your obedient servant*, &c. It is always better to sign one's full name to a letter.

The Contents of the Letter

If the letter is in answer to a previous one, the receipt of the other letter ought always first to be acknowledged. This is a point which many writers forget. After that the matter referred to in the previous letter should be discussed and answered.

Then may come any new thing which has to be written about.

A letter of application for a post usually runs as follows: (1) Announcement of intention to stand for the post usually couched in the following terms: Gentlemen (or Sir),—I have the honour to submit my name as a candidate for the post of, &c. This is essential in applying for an official post; in other applications the phrasing need not be quite so formal. (2) Statement of (*a*) age, health, whether married or unmarried; (*b*) previous training and occupation; (*c*) results of such training—*e.g.* academic degrees, publications, &c.; (*d*) references to other people and list of people who have written testimonials. Such a letter usually concludes with an expression of confidence in one's capacity to undertake efficiently the duties of the post applied for if elected to it. The ending is mentioned above.

It is important in any letter to divide the contents into paragraphs. This can only be effectively done if the matter is planned out carefully beforehand, and those things which are related to each other placed close together. Each paragraph ought to deal with one or more specific points which are related to the preceding and following paragraphs. The transition from one paragraph to another ought not to be too abrupt, but yet there ought to be a definite distinction between the nature of the contents of any two paragraphs.

If a whole series of facts are grouped together in any part of a letter, it is advisable to number them and arrange them, if possible, in some sort of tabulated form. If a number of questions are asked or answered, they ought to be numbered and a record of the queries kept, so that the man who answers them need only refer to the numbers. Otherwise, unless the answer to each question suggests the question itself, much confusion is caused.

Phraseology

The phraseology of a business letter has obviously to be more formal than that of an ordinary familiar letter. At the same time, it is preferable to avoid the *clichés* and stock phrases used by so many business people, if there is an equivalent which expresses the thing as conveniently and has the advantage of being ordinary English. Thus it is better to say *I* (or *we*) *have received your letter of to-day* than *Your letter of even date to hand.* Such a phrase as *We await the favour of your esteemed commands* says in a roundabout and verbose way what might be quite simply put with just the same effect. Though business firms apparently cannot dispense with this sort of phraseology between themselves, there is no need for the private individual to adopt it, even in a formal letter. Of course in a personal letter it would be the worst of bad taste. Occasionally such intrusive business terms as *I wrote him* for *I wrote to him* occur in personal letters; they ought to be scrupulously avoided. Generally speaking, the phraseology of a business letter ought to be simple, brief, and concise.

Familiar Letters

In familiar letter-writing one has much more scope and freedom. The natural ending and beginning of the letter is not fixed. It is usual to put the address and date, but many people simply put the town or the name of the house and the day of the week. The mode of address, and the ending of the letter also, varies a great deal; there is no rule on the subject, as it depends entirely on the degree of intimacy between the writer and the person written to. In familiar letters it is of course advisable to write legibly and in good English; it is also wise to acknowledge a previous letter; but of course one would not say, as the business man does, *I beg to acknowledge the receipt of your favour of the 13th inst.*

It is also wise to split a letter into paragraphs in this case as in the other, and to leave wide margins. All these things make a letter much easier to read. Letters ought not to be too long, unless there is an agreement between the correspondents to write long letters, in which case they ought not to be written too frequently, or else they simply become catalogues of trivialities. On the other hand, a short scrappy note from a friend from whom one is expecting to hear a great deal of news is most unsatisfactory.

A few points of special application are mentioned below:

1. Do not use long words or quotations for the sake of introducing them into a letter.

2. Be careful about the use of such words as *to-morrow* or *to-day* in a letter. It is always better to mention the actual day, so as to prevent misunderstanding.

3. Postscripts are to be avoided. Get all you want to say into the body of the letter.

4. Answers to invitations and other formal letters are sometimes written in the third person. It is important to be consistent in this usage. If the letter starts in the third it ought to be used throughout.

5. Letters of introduction are generally not sealed.

CHAPTER VI

FORMS OF ADDRESS

Person Addressed.	*Heading of Letter.*	*Beginning.*
King.	The King's Most Excellent Majesty, &c.	Sire, *or* May it please your Majesty. Refer throughout to "Your Majesty."
Queen	The Queen's Most Excellent Majesty, &c.	Madam, *or* May it please your Majesty. Refer throughout to "Your Majesty."
Prince.....	His Royal Highness Prince, &c. *If a duke*, His Royal Highness the Duke of, &c.	Sir. Refer throughout to "Your Royal Highness."
Princess	Her Royal Highness the Princess, &c. *If a duchess*, Her Royal Highness the Duchess of, &c.	Madam. Refer throughout to "Your Royal Highness."
Earl.....	The Right Hon. the Earl of, &c.	My Lord. Refer throughout to "Your Lordship."
Countess.....	The Right Hon. the Countess of, &c.	Madam. Refer throughout to "Your Ladyship."
Baron	The Right Hon. Lord, &c.	My Lord. Refer to as "Your Lordship."
Baroness.....	The Right Hon. Lady, &c.	My Lady. Refer to as "Your Ladyship."
Viscount.....	The Right Hon. the Lord Viscount, &c.	My Lord. Refer to "Your Lordship."
Viscountess.....	The Right Hon. the Viscountess, &c.	Madam. Refer to as "Your Ladyship."
Marquess.....	The Most Hon. the Marquess of, &c.	My Lord Marquess. Refer to as "Your Lordship."
Marchioness.....	The Most Hon. the Marchioness of, &c.	Madam. Refer to as "Your Ladyship."
Duke.....	His Grace the Duke of, &c.	My Lord Duke. Refer to as "Your Grace."
Duchess.....	Her Grace the Duchess of, &c.	Madam. Refer to as "Your Grace."
Baronet	Sir, &c., Bart.	Sir.
Knight.....	Same, but omit "Bart."	Sir.
Baronet's, Knight's wife	Lady, &c. (surname).	Madam. Refer to as "Your Ladyship."
Archbishop.....	His Grace the Lord Archbishop of, &c.	My Lord Archbishop. Refer to as "Your Grace."
Bishop (English)...	The Right Rev. the Lord Bishop of, &c.	My Lord Bishop. Refer to as "Your Lordship."
Bishop (Irish, Scottish, or Colonial). Bishops' wives have no title.	The Right Rev. the Bishop of, &c.	Right Rev. Sir.-
Dean	The Very Rev. the Dean of, &c.	Very Rev. Sir.
Archdeacon.....	The Venerable the Archdeacon of, &c.	Venerable Sir.
Clergy.....	The Rev., &c.	Rev. Sir, *or*, if titled, put Rev. before the title.
Ambassador.....	His Excellency, &c. H.B.M.'s Ambassador and Plenipotentiary.	Sir, &c., according to rank. Refer to "Your Excellency."
Consul.....	After name put Esq., H.B.M.'s Agent and Consul, Vice-Consul, &c.	
Governor.....	His Excellency, &c., Governor of, &c.	According to rank. Refer to as "Your Excellency."
Privy Councillor. ..	The Right Hon., &c.	According to rank.
Lord Chancellor....	The Right Hon. the Lord Chancellor.	,, ,,
Lord Chief-Justice..	The Right Hon. the Lord Chief-Justice of England.	,, ,,
Lord High Commissioner.	His Grace the Lord High Commissioner.	,, ,,

Person Addressed.	*Heading of Letter.*	*Beginning.*
Lord Advocate of Scotland.	The Right Hon. the Lord Advocate.	According to rank.
Lord-Lieutenant of Ireland.	His Excellency the Lord-Lieutenant.	,, ,,
Lord Justice of Appeal.	The Right Hon. the Lord Justice, &c.	,, ,,
Judge.....	The Hon. Mr. Justice, &c.	,, "My Lord" is only used on the bench.
Lord Mayor	The Right Hon. the Lord Mayor of, &c.	My Lord. Refer to as "Your Lordship."
Lord Mayor's wife ..	The Right Hon. the Lady Mayoress of, &c.	Madam. Refer to as "Your Ladyship."
Lord Provost..... The Lord Provost's wife has no title.	The Right Hon. the Lord Provost of Edinburgh; The Hon. the Lord Provost of Glasgow; The Lord Provost of Aberdeen, Perth.	My Lord (Provost). Refer to as "Your Lordship."
Mayor.....	The Right Worshipful the Mayor of, &c.	Sir. Refer to as "Your Worship."
Officers in the Army and Navy.	Their rank is put before any other title. The title is not usually written in addressing officers in the Army below Captain, and in the Navy below Commander, but R.A., R.E., or R.N., &c., may be added after the name.	
Doctor.....	Either the ordinary name with the degree following, or Dr. before the name.	

Esq. (for Esquire) is a courtesy title, and Mr. must be omitted when it is added.

CHAPTER VII

BIBLIOGRAPHY: USE OF DICTIONARIES

THE ordinary reader finds two main difficulties in using a big library. In the first place, he is often uncertain about the actual books he wants to read, and secondly, after deciding what books to read, he sometimes finds it difficult to obtain them. The first difficulty may very often be solved by the help of bibliographies; the second is due either to deficiencies in the cataloguing of the library, or else to the reader's ignorance of how to use a catalogue.

Catalogues of books may be arranged on many different principles. The most usual are the author catalogue and the subject catalogue. The author catalogue is probably the most simple to use and the most satisfactory for the general reader, but it has the disadvantage of being useless in cases where the author of a book is not known. The catalogue is arranged alphabetically under the names of the authors, so that one has only to consult it as one consults a dictionary, until the name is found. Under the name of each author will be found all his books which are contained in the library, usually arranged in alphabetical order. In consulting such a catalogue in a big library, it is often very useful to be certain about the initials of the author as well as his name; there may be pages of entries of books by different authors who all have the same surname. Thus, for instance, in looking for a book by Thomas Campbell, unless one remembered the first name one might have to read through all the Campbells whose first names began with letters from A to T, as authors with the same name are, in most catalogues, arranged alphabetically according to their Christian names. Otherwise, if authors of the same name are catalogued without any special order, one has to look through the whole list.

In the case of a book originally written by one man and edited by another, it is usual to catalogue it under the name of the

writer, but in many cases it is also found under the editor's name. Thus Jowett's edition of Plato will in most libraries be found under both Plato and Jowett. In the case of less important editions of texts and authors, however, the editor's name is often not catalogued, or is simply given with a cross-reference to the author or authors he has edited.

There is thus no difficulty in getting a book by means of the author catalogue, provided the name of the author is known. Where that is not the case, one has either to consult a subject catalogue, if there be one, or a bibliography. Most libraries have a subject catalogue; many have an author and subject catalogue combined. The subject catalogue differs greatly in character. In some cases books are classified under very wide headings—such as Literature; Language, English; Languages, Foreign; Art; Law; Science, &c.—and the different books in these classes are either arranged according to another sub-classification or merely alphabetically. Thus Literature might be divided again into Prose, Poetry, Drama, Religious Literature, though many of these classes would naturally overlap. It is obvious that subject catalogues of this type are very inconvenient to use, and fortunately they are not now very common.

The most useful subject catalogue is arranged exactly like a dictionary, with the title of each separate book in the library entered in alphabetical order. Books whose titles begin with A, An, The, are of course entered under the second word of their title. This type of catalogue is generally called a title catalogue. To a certain extent it has the same disadvantages as the author catalogue—namely, that unless one actually knows the exact title of the book it is difficult to use. But, on the other hand, the title of a book is usually the same as its subject, so that if one looks under the name of the subject dealt with in the book one is likely to find the particular book required.

In many catalogues there is a combination of the three kinds of catalogues mentioned above—author, subject, and title. This is only practicable in comparatively small libraries, and in big libraries there is usually one or more of the separate catalogues.

In libraries which are not provided with a subject catalogue, or if one wishes to discover all the books available on any particular subject, it is necessary to consult a bibliography or list of books of that particular subject. Bibliographies of most subjects exist, and differ very greatly in value. It is obvious that, other things being equal, the more recent the bibliography the more complete it is. Many of the best bibliographies are written in foreign languages, but there is no difficulty in consulting them, as the names of books are put down in the language in which they are written. A few of the chief bibliographies which are valuable for the student of English language and literature are the following: *Dictionary of English Literature and British and American Authors; Poole's Index to Periodical Literature.*

Lists of books appearing on English language in addition to literature are to be found in such periodicals as the *Modern Language Review, Anglia* and *Englische Studien,* and especially the annual *Jahresbericht für die Sprachgebiete der Germanischen Sprachwissenschaft.*

A number of publications are available containing lists of bibliographies of different subjects. The most important and recent are Courtney's *Register of National Bibliography* and Stein's *Manuel de Bibliographie générale.* The British Museum list of bibliographical works in the reading-room is also valuable.

How to use a Dictionary

Dictionaries are used either in the study of one's native language or of a foreign language. English dictionaries are used for two purposes: first, to discover the meaning of words; and secondly, to ascertain their pronunciation. As a guide to pronunciation, a dictionary is often quite valuable, but it has two disadvantages. It is usually not provided with any adequate or scientific method of representing pronunciation, and consequently many of its attempts to show how a word is pronounced are incorrect, or at least inexact. Such a dictionary as the *Oxford English Dictionary,* in which the pronunciation of each word is transcribed in phonetic script on a perfectly scientific and logical system, is, of course, a notable exception. Another disadvantage, and probably a more serious one, is that a dictionary can only represent the pronunciation current at the time at which it is compiled. The spoken language is continually changing, and the pronunciation of many words is very different in one generation from what it was in the preceding. Hence a dictionary pronunciation very rapidly becomes obsolete, and no longer represents the actual facts of speech. This disadvantage of the dictionary as a guide to pronunciation is, of course, much greater when the editor of a dictionary obtains his information, as he sometimes does, from a still older dictionary.

The value of a dictionary in explaining the meaning of unfamiliar words and phrases

is obvious. In many cases several equivalents or slightly different explanations are given for the same word. In such cases the particular meaning required is determined by the context in which the word occurs. At the same time, the other possible meanings ought to be noted, so that when the word appears in another context one may be able to ascertain its meaning without any more trouble. A dictionary of words not arranged in the ordinary alphabetical order, but according to ideas and subjects, is very valuable for many purposes. Such a compilation exists in *Rogets' Thesaurus*. It is particularly valuable in cases where it is difficult to hit on the exact word one needs to express a meaning. In such a case one has only to refer to a word of a similar meaning, and one finds grouped together all the words denoting the idea or thing in question. It also gives words with the opposite meaning, and words in which the meaning is altered by the addition of prefixes or suffixes to show different relations. Thus under *clean*, in addition to the words expressing the same sort of meaning as *clean*, we should find words expressing ideas similar to *dirty*, and also *cleanly*, *cleanliness*, &c. It thus acts as a dictionary, because in the case of an unfamiliar word its meaning is shown by the words with similar meanings grouped round it, and as a collection of words arranged according to subjects.

Dictionaries of foreign languages are used either in reading works in such languages or in translating from one language into another. It is a good general principle, especially in reading a language, to use a dictionary as little as possible as soon as the reader knows the language well enough to enable him to get the sense of what is read. Even if a specific word is unfamiliar, one can usually guess its meaning from the context. If that is not possible, or confirmation of the meaning is felt to be necessary, the dictionary may be consulted, but it is always advisable first to try to ascertain the meaning without doing this. It is a very bad habit to consult a dictionary immediately a new word occurs, without trying in some other way to puzzle out its meaning. Of course it is possible to make a wrong guess at the meaning of a word, but this can be remedied either by subsequent reference to a dictionary or by the reappearance of the word in another context, which shows that the meaning formerly assigned to it was impossible. Such mistakes and the correcting of them always help in fixing the meaning of the word in one's mind.

When reference is actually made to a dictionary, it will be found that in many cases a word has a number of meanings, often differing widely from each other. A good dictionary does not confine itself to giving a list of such meanings, but adds sentences or phrases in which they are illustrated, sometimes with a reference to the sources from which the sentences are taken. In such cases it is a very good plan to make a list of these sentences, arranged with the more general meanings first, and to keep them in a note-book and add further examples that occur in one's own reading. In addition one might add the words and expressions related in form to the word in question, and idioms in which it is contained. Thus the French word *coup*, which has the primary meaning of *a stroke*, but which may also mean, among other things, *a blow*, *stab*, *thrust*, *lash*, *clap*, *charge*, *move*, *shot*, *time*, *trick*, *event*, *deed*, *act*, &c., should be noted, with sentences to show some of these meanings. Then one ought to examine the verb *couper*, primarily *to cut*, but also with almost as great a variety of meanings as *coup*, and in addition such phrases as *coup de pied* (*kick*), *d'un seul coup* (*at one swoop*), *pour le coup* (*at, upon this*), ought to be noted. Similarly with German *Zug*, which means *a tug or pull* originally, and can also mean *a procession*, *expedition*, *stroke*, *touch*, *team*, *rifles*, *attraction*, *sympathy*; and the verb *ziehen* (*to pull*, *tug*, *educate*, *cultivate*, *feel attracted*, &c. &c.).

It is obvious that in such cases a mere list of meanings is practically useless, and it is essential to have concrete examples of phrases in which such meanings occur. The ordinary small dictionary cannot be expected to give these fully, as to do so would increase its size enormously, and so the dictionary ought to be supplemented by some sort of phrase-book, which should be used continuously and added to from one's own private reading.

CHAPTER VIII

PREPARATION OF MS. FOR THE PRINTER

THE following hints refer to preparing copy for the printers, correcting proofs, &c., and much of this affects the important question of "Author's Corrections." There is no more fruitful source of annoyance and dispute than these "Author's Corrections." The charge for them is invariably considered unsatisfactory. On the one hand, authors make many more corrections than they think they do, and their corrections often involve more work than appears on the surface; on the other hand, unfair charges are very often made by unscrupulous printers. It is most advisable to engage the services of a thoroughly respectable printer, even if his charges are a trifle higher than those of a less dependable firm.

The manuscript should be prepared as nearly as possible as it is intended finally to appear in print. Authors should say how far they desire their copy to be followed with regard to capitals, punctuation, spelling, &c., or if they prefer to leave these details to the printer's convention. From the printer's point of view, authors do not, as a rule, take sufficient pains in preparing their manuscript for the press, but leave a great deal to be altered when the matter is in type. This, of course, means charges for "Author's Corrections." Authors feel it so much easier to make corrections in a printed proof than in the manuscript. This is so; but it must be remembered that such corrections have to be paid for.

PRINTER'S TECHNICAL TERMS

Broadside.—A sheet of paper not folded, but printed as one page the whole size of the sheet.

Composing.—Setting up the type ready for printing. The mechanic who does this is called a Compositor.

Distributing.—Breaking up the type after the printing is done and returning each type to its proper box. This takes about one-third as long to do as the composing.

Folio.—The number of a page. The size of a sheet of paper folded once, making two leaves or four pages.

Forme.—When the make-up is complete, a number of pages (generally sixteen or some multiple of sixteen) are brought together and *locked up* in an iron frame called a *chase* into one complete, rigid piece, ready to place on the machine. This is known as *a forme*, and from this the actual printing is done.

Fount.—Types of the same size with the proper proportions of the different letters, &c. (*i.e.* so many a's, so many, b's, &c.).

Headline.—The top line of a page, usually containing on the verso side the title of the book and the folio, and on the recto side the title of the chapter.

Imposing.—Arranging the pages on the machine so that when printed and the sheet is *folded* the pages will come in proper sequence.

Imprint.—The name of the printer or publisher, or both, at the end of the publication and on the title-page.

Inset.—Pages that are sometimes printed as alterations or additions, after a publication has been printed, and inserted during the binding operations.

Make-up.—When the whole of the matter for a publication has been set up into type, it has to be arranged into pages of a uniform length. This is called the *make-up*.

Octavo (8vo).—Denotes a sheet of paper folded three times, making eight leaves or sixteen pages.

Proof.—When the author's copy has been set up into type, a *proof* is printed from type and sent to the author. This proof is corrected by the author and returned to the printer, who makes the corrections. If necessary, a *revised proof* is sent to the author, who may ask for a second or third revise should he desire such (always remembering the cost of such procedure). When the author is finally satisfied with the proof he marks it *press*, and this is the *press proof* from which the publication is printed.

Quarto (4to).—Denotes a sheet of paper folded twice, making four leaves or eight pages.

Register.—The printer has to put the type for the different pages on the machine in the exact position that they should print on the sheet, and in such a way that the pages on the opposite sides of the sheet should exactly back one another. This is called the *register*.

Set off.—Sheets that are just printed sometimes come in contact with other sheets, and the wet ink makes an impression on these other sheets. This is called a *set off*.

Signature.—A sign (usually a letter or figure) on the first page of each sheet to show the binder the sequence of the sheets.

Stet.—If any part of a manuscript or proof is struck out by mistake, the word *stet* placed against it shows that the part struck out should stand.

Preparation of MSS.

The printer's charges for author's corrections are frequently the cause of great annoyance and dispute, but if the following rules are carried out in preparing the MSS., a considerable amount of this annoyance may be prevented.

Use Large Post Quarto or Foolscap Quarto, as this is the most convenient size of paper for the printer to work from.

Have the paper ruled with lines wide apart to allow of alterations being made distinctly; or a good plan is to have the lines rather close together, and write on every other line.

Have a wide margin on left-hand side for instructions to printer, &c.

When making alterations, strike out the part to be altered and rewrite above it. If a long piece is to be altered, it is well to strike out the old part and say, "See (A)," and rewrite on a separate sheet, marking the new part "To go at (A), sheet ...."

Number the sheets as you go along.

Mark clearly where any sketches or inserted pages are to go, and see that the final numbering is clear and consecutive.

Write on one side of the paper only.

Do not crowd a number of lines at foot of a sheet after the last ruled line. Start a fresh sheet if only for two or three lines.

Write as plainly as possible, giving special attention to proper names, foreign words, &c., and all words that the compositor may easily mistake.

Typewritten copy is the most easily read, but it might be well for the author to read over the type-script, as typed copy is often full of errors.

Give full instructions to the printer as to type to be used, and the marks you use for his guidance (*e.g.* "set in minion," "words underlined to be in *italics*," "those doubly underlined in SMALL CAPITALS," or clarendon, as the case may be). This should be put on the first sheet of every portion of copy sent. It is best to write all instructions in red ink. If the copy is intended to be followed literally, it will be well to say so.

Put extracts quoted from other works in the *next size* smaller type; or if some other convention is selected, be careful to carry it out consistently or to give a general rule to the printer with regard to it.

Remember that the printer will generally follow his own system of punctuation, use of capitals, spelling (of words that are spelt in two different ways, as *almanack, realize, organize, dulness, fullness*, &c.), unless you instruct him otherwise.

Fasten the sheets together, being careful that they are all there and in order.

Mark distinctly on the MS., or "copy," what it is for and by whom sent. Also give instructions where the proofs are to be sent when ready.

Sizes of Type

The size of a type is the depth of the type, and gives the number of lines that can be got on a page. Each size, however, is made with what is known as a different "face"—*i.e.* the letters are of different widths, and therefore one style of any size of type will give more words to a line than another style of the same size.

The name of a type is its size, and each size has at least three different styles; these are "Roman," "Clarendon," and "Italics," and each of these three has its Large Capitals and Small Capitals. The "Roman" is the ordinary type, the others being used to emphasise any words or sentences.

Excepting the last four, the examples given below are "Roman," the first letter "T" being a Large Capital. The last three examples show the Roman Small Capitals, Clarendon, and Italics of minion type.

There are various styles for headings and titles, but it is better to arrange these with the printer from what he has in stock or can obtain.

The Typewriting type is an imitation of typewriting copy, and is used for Circular Letters, &c.

Printers measure the length of a line by the number of ems that the line will take. Although the types vary in width, it may be taken that:

4½	ems of	Great Primer	...	...	=	1 inch.
5½	,,	English	...	...	=	,,
6	,,	Pica	...	...	=	,,
7	,,	Small Pica	...	...	=	,,
8½	,,	Long Primer	...	...	=	,,
9½	,,	Brevier	...	...	=	,,
12	,,	Nonpareil	...	...	=	,,
17½	,,	Diamond	...	...	=	,,

It can also be reckoned that:

One line of	Double Pica	...	= 2 lines of	Small Pica.
,,	Great Primer	...	= ,,	Bourgeois.
,,	English	...	= ,,	Minion.
,,	Pica	...	= ,,	Nonpareil.
,,	Long Primer	...	= ,,	Pearl.
,,	Bourgeois	...	= ,,	Diamond.

DIAMOND.

The size of a type gives the number of lines that can be got on a page.

PEARL.

The size of a type gives the number of lines that can be got on a page.

NONPAREIL.

The size of a type gives the number of lines that can be got on a page.

MINION.

The size of a type gives the number of lines that can be got on a page.

BREVIER.

The size of a type gives the number of lines that can be got on a page.

BOURGEOIS.

The size of a type gives the number of lines that can be got on a page.

LONG PRIMER.

The size of a type gives the number of lines that can be got on a page.

SMALL PICA.

The size of a type gives the number of lines that can be got on a page.

PICA.

The size of a type gives the number of lines that can be got on a page.

ENGLISH.

The size of a type gives the number of lines that can be

GREAT PRIMER.

The size of a type gives the number of lines that

DOUBLE PICA.

The size of a type gives the number of

TYPEWRITING TYPE.

The size of a type gives the number of lines that

MINION SMALL CAPS.

THE SIZE OF A TYPE GIVES THE NUMBER OF LINES THAT CAN BE GOT ON A PAGE.

MINION CLARENDON.

The size of a type gives the number of lines that can be got on a page.

MINION ITALICS.

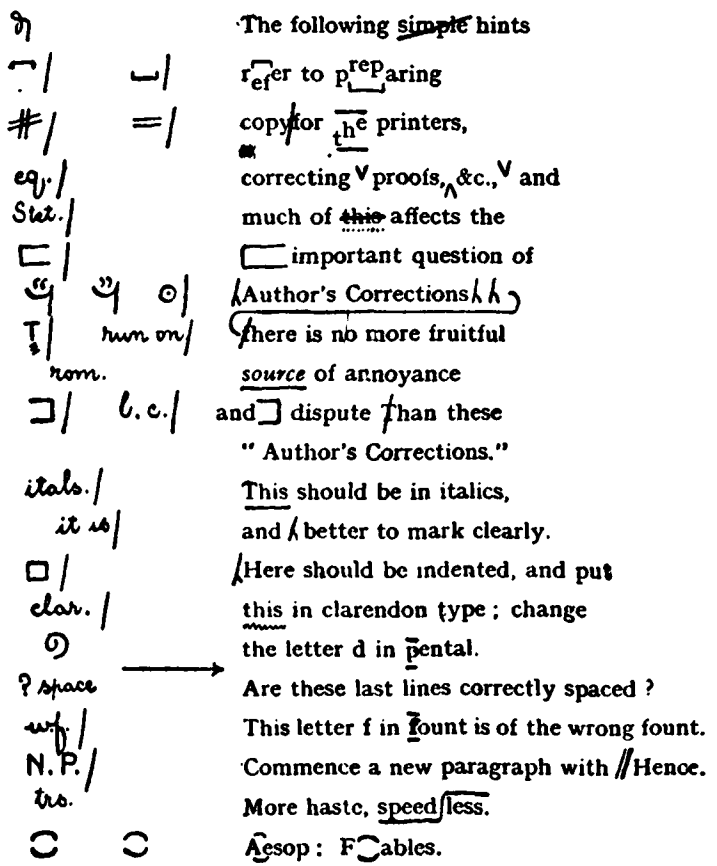
The size of a type gives the number of lines that can be got on a page.

PROOF CORRECTIONS

In copy.	In margin.	Explanation.
/ —	ꝺ	Delete, omit words, letters, &c., struck out.
=	sm. caps.	Put words underlined in small capital letters.
/	#	Divide the words. Marginal sign used also to indicate a space generally, between paragraphs, &c.
∨∧, ⌊	eq.	Equalise the spaces marked.
⌊,∧		Insert words written in margin.
⌊,∧	ʻʻ	Insert inverted commas where marked.
/	X	Bad letter; change for good one.
⌐	⌐	Raise type marked.
⌙	⌙	Lower type marked.
═	//,═	Straighten crooked type.
/		Correct word or letter as shown in margin.
/	⊙	Place here full stop.
⌒	⌒	Close up letters; where over vowels, print as diphthong.
/	wf.	Wrong fount, wrong size of type.
⊏	⊏	Bring word or letter to where shown at left.
⊐	⊐	Bring letter to where shown at right.
∧	□	Indent one em.
⌐¬	trs.	Transpose letters or words.
═, /	↻	Reverse letters.
/	l. c.	Lower case, *i.e.* small letters, not capitals.
	? space	See if space between lines is correct.
~~	Clar., bf.	Print word underlined in clarendon or bold-faced type.
⌐	Run on.	Continue on the same line.
//	N.P., ¶	Here should commence a new paragraph.
—	Italics, Ital.	Put words underlined in italics.
.....	Stet.	Do not omit words or letters struck out.
—	rom.	Put word underlined in roman, *i.e.* not italic type.

When words are intended to be taken out, always strike them through with the pen.

SPECIMEN OF PROOF CORRECTION


The following simple hints
refer to preparing
copy for the printers,
correcting proofs, &c., and
much of this affects the
important question of
Author's Corrections
there is no more fruitful
source of annoyance
and dispute than these
" Author's Corrections."
This should be in italics,
and better to mark clearly.
Here should be indented, and put
this in clarendon type; change
the letter d in pental.
Are these last lines correctly spaced ?
This letter f in fount is of the wrong fount.
Commence a new paragraph with Hence.
More haste, speedless.
Æsop: Fables.

CHAPTER IX

FOREIGN WORDS AND PHRASES

Abbreviations.

F., French	Gk., Greek	L., Latin
G., German	I., Italian	Sp., Spanish

à bas (F.), down with.
a bene placito (I.), at pleasure.
ab imo pectore (L.), from the bottom of one's heart.
ab initio (L.), from the beginning.
abonnement (F.), subscription.
ab origine (L.), from the beginning.
ab ovo (L.), from the egg; *i.e.* from the origin.
à bras ouverts (F.), with open arms.
absit (L.), leave to be absent.
absit omen (L.), let there be no evil omen.
ab uno disce omnes (L.), from one thing learn everything.
ab urbe condito (L.), from (the date of) the foundation of the city (Rome), *i.e.* 753 B.C.
actum est (de republica) (L.), it is all over (with the republic).
acushla (Irish), darling.
ad astra (L.), to the stars.
ad Kalendas Græcas (L.), to the Greek Kalends; *i.e.* never.
ad captandum vulgus (L.), to catch the mob.
ad clerum (L.), to the clergy.
à demi (Fr.), by half.
a Deo et rege (L.), from God and the king.
ad eundem (gradum) (L.), to the same (degree).
à deux (Fr.), of two.
à deux mains (Fr.), with two hands, two-handed.
ad extremum (L.), to the uttermost.
ad finem (L.), to the end.

ad gustum (L.), to taste.
ad hoc (L.), for this (special purpose).
ad hominem (L.), to the man, personal.
ad infinitum (L.), to infinity.
addio (I.), adieu.
ad lib(itum) (L.), at pleasure.
ad majorem Dei gloriam (L.), to the greater glory of God.
ad misericordiam (L.), to pity.
ad nauseam (L.), so as to produce nausea.
Adonai (Hebrew), the Lord.
ad rem (L.), to the point.
à droite (Fr.), on, to the right.
adscriptus glebæ (L.), bound to the soil.
adsum (L.), I am present.
ad summum (L.), to the highest point.
ad unguem (L.), lit. to the nail, particularly.
ad unum omnes (L.), all to a man, unanimously.
ad utrumque paratus (L.), prepared for either.
ad valorem (L.), according to its worth.
advocatus diaboli (L.), the devil's advocate.
ægrotat (L.), lit. he is sick; said of a candidate who is too ill to take an examination, but is allowed to pass.
æs alienum (L.), debt.
Æsculapius (L.), god of medicine.
ætatis suæ (L.), of his (her) age.
affaire d'amour, de cœur (F.), love-affair.
affaire d'honneur (F.), affair of honour.
affaire de goût (F.), matter of taste.
affiche (F.), notice.
à fond (F.), thoroughly.
a fortiori (L.), with stronger reason.
agaçant, -e (F.), alluring.
à gauche (F.), to, on the left.
age quid agas (L.), do what you are doing (well).
a giorno (I.), till day.
aide-de-camp (F.), an officer who helps a general on the field.
aide-mémoire (F.), help to memory.
aide-toi, le ciel t'aidera (F.), Heaven helps those who help themselves.
à la belle étoile (F.), in the open air.
à la bonne heure (F.), well and good.
à la carte (F.), from the bill of fare.
à l'Anglaise, la Française, Parisienne, &c. (F.), according to the English, French, parisian &c., style.
à la lanterne (F.), to the lamp.
à la mode (F.), fashionable.
à la mort (F.), to the death.
à l'antique (F.), in the ancient style.
albergo (I.), inn.
alcazar (Sp.), fortress.
al conto (I.), *a-la-carte*.
alea jacta est (L.), the die is cast, *i.e.* the action is irrevocable.
à l'improviste (F.), unawares.
alla vostra salute (I.), to your health.
allez vous en (F.), go away.
allons (F.), come; let us go (exclamation).
allure (F.), air, appearance.
alma mater (L.), pleasant mother (said of one's school or college).
alter ego (L.), one's other self; a friend.
alter idem (L.), another one the same.
altesse (F.), highness.
amabilis insania (L.), a pleasing delusion.
a majori (L.), from the greater (to the less).
amant, -e (F.), lover.
amantium iræ (L.), lovers' quarrels.
a maximis ad minima (L.), from the greatest to the smallest.
âme damnée (F.), damned soul, *i.e.* anyone who blindly obeys another.
a mensa et thoro (L.), from bed and board.
amicus Plato, amicus Socrates, sed magis amica veritas (L.), Plato is a friend to me, Socrates is a friend, but truth is a greater friend.
a minori (L.), from the less (to the greater).
à mon avis (F.), in my opinion.
amor patriæ (L.), love of one's country.
amor vincit omnia (L.), love conquers all.
anankē (Gk.), necessity, inevitability.
anathema (maranatha) (Gk.), curse.
a natura rei (L.), from the nature of the case.
ancien régime (F.), old order.
anglice (L.), in English.
anguis in herba (L.), snake in the grass.
animo et fide (L.), with courage and faith.
anno Christi (L.), in the year of Christ.
anno Domini (A.D.) (L.), in the year of our Lord.
anno mundi (L.), in the year of the world.
annus mirabilis (L.), the wonderful year.
anonyma (Gk.), a woman without a name.
ante meridiem (A.M.) (L.), before noon.
à outrance (F.), to excess, furiously.
a paribus (L.), from equals.
a piacere (I.), at pleasure.
à pied (F.), on foot.
à plaisir (F.), at pleasure.
Apollo (Gk.), god of the sun and beauty.
apologia (Gk.), writing in the form of an apology.
a posteriori (L.), from something that comes after.
appartement (F.), suite of rooms.
appel au peuple (F.), plebiscite, referendum.
après moi le déluge (F.), the flood may come after me.
a priori (L.), from something that comes before.
à propos (F.), with regard to.
aqua (L.), water.
aqua vitæ (L.), water of life, vital fluid.
à quoi bon? (F.), what's the good?
arbiter elegantiarum (L.), arbiter in matter of taste.
Arcades ambo (L.), Arcadians both; both alike.
arc de triomphe (F.), triumphal arch.
arc-en-ciel (F.), rainbow.
argumenti causa (L.), for the sake of argument.
argumentum ab inconvenienti (L.), argument from inconvenience.
argumentum ad bacculinum (L.), club-law.
argumentum ad rem (L.), argument to the point.
arma virumque (cano) (L.), arms and the man (I sing of).
arrière pensée (F.), mental reservation.
ars est celare artem (L.), art consists in concealing art.
ars longa, vita brevis (L.), art is long, life is short.
Artium Baccalaureus (B.A., formerly A.B.) (L.), Bachelor of Arts.
Artium Magister or Magister Artium (M.A.) (L.), Master of Arts.
Athēnē (Gk.), Greek goddess of wisdom.
atra cura (L.), black care.
au courant (F.), fully acquainted with.
audace (F.), daring.
audi alteram partem (L.), hear the other side.

au fait (F.), fully acquainted with.
au fond (Fr.), fundamentally.
auf wiedersehen (G.) = F. *au revoir* (*q.v.*).
au gratin (F.), cooked with bread-crumbs in an oven.
au pied de la lettre (F.), literally.
au revoir (F.), till we meet again.
auspex (L.), augur.
aut Cæsar aut nullus (L.), Cæsar or nobody.
autre temps, autres mœurs (F.), other times, other manners.
aux armes (F.), to arms.
avant propos (F.), preface
à votre santé (F.), to your health.
a vuestra salud (Sp.), to your health.

Bacchus (L.), god of wine.
balalaika (Russian), musical instrument.
ballet (F.), dancing entertainment.
ballon d'essai (F.), lit. a balloon sent up as an experiment; a "feeler."
bal paré (F.), fancy dress ball.
bandalero (Sp.), robber.
basso profundo (I.), deep bass voice.
basta! (I.), enough! that will do!
battre la campagne (F.), beat about the bush.
bavardage (F.), idle talk.
Bayard (F.), knight, gentleman.
beatæ memoriæ (L.), of blessed memory.
beati pacifici (L.), blessed are the peacemakers.
beau garçon (F.), a handsome man.
beau monde (F.), society.
bel air (F.), fine appearance.
bel esprit, beaux esprits (F.), a genius, wit, clever man.
belle amie (F.), lady friend.
belle-mère (F.), mother-in-law.
belle vue (F.), beautiful view.
ben trovato (L.), a good invention.
bête (F.), stupid.
bête noire (F.), pet aversion.
bêtise (F.), stupidity.
bibliothèque (F.), *bibliotheca* (Gk.), library.
bien (F.), well.
bien entendu (F.), of course, that's understood.
biffé (F.), scored out.
billet d'amours, doux (F.), love-letter.
bis (L.), twice; = *encore* (*q.v.*).
bis dat qui cito dat (L.), he gives twice who gives quickly.
blague (F.), blustering humbug; nonsense.
blanchisseuse (F.), laundress.
blasé (F.), bored.
bleuâtre (F.), bluish.
bock (G.), German beer.
bon (F.), good.
bon ami (F.), good friend.
bon enfant (F.), good fellow.
bon goût (F.), good taste.
bona fide (L.), of good faith; genuine.
bonhomie (F.), good nature.
Bonhomme (F.), lit. good fellow; French peasant.
bon jour (F.), good-day.
bon marché (F.), good bargain; cheap.
bon mot (F.), joke, humorous remark.
bonne bouche (F.), choice morsel.
bon soir (F.), good-evening.
bon ton (F.), fashionable.
bon vivant (F.), one who lives well.
bon viveur (F.), one who lives fast.
bon voyage (F.), a pleasant journey.
borgen macht sorgen (G.), borrowing causes sorrowing.
bouillon (F.), soup.
bourgeois (F.), middle-class.
bourgeoisie (F.), the middle-classes.
bourse (F.), stock-exchange.
boutique (F.), shop.
brava! (I.), bravo!
bund (Russian), secret society.
Bundesrath (G.), the Federal Council in the German Empire.

cacoëthes loquendi (L.), mania for speaking.
cacoëthes scribendi (L.), mania for writing.
café au lait (F.), coffee with milk.
ça ira (F.), that shall go (from a song of the French Revolution).
canaille (F.), the vulgar herd.
candida pax (L.), white-robed Peace.
cantibile (I.), to be sung.
cap-à-pied (F.), from head to foot; completely.
caput (*cap.*) (L.), chapter.
carpe diem (L.), seize the opportunity, enjoy the present.
casus belli (L.), opportunity or cause of war.
catalogue raisonné (F.), descriptive catalogue.
cause célèbre (F.), notable trial.
cave (L.), beware.
caveat emptor (L.), let the buyer beware.
cave canem (L.), beware of the dog.
cavendo tutus (L.), safe by taking care.
cedant arma togæ (L.), let arms give in to the toga; *i.e.* let force yield to civil authority.
cela (or *ça*) *va sans dire* (F.), that goes without saying.
cela viendra (F.), that will come.
centum (*cent.*) (L.), hundred.
certum est quia impossible est (L.), it is certain because it is impossible.
c'est-à-dire (F.), that is to say.
c'est égal (F.), it doesn't matter, it's all the same.
c'est magnifique, mais ce n'est pas la guerre (F.), it is magnificent, but it is not war.
cetera desunt (L.), the rest is lacking.
ceteris paribus (L.), other things being equal.
chef (F.), head cook (male).
chemin de fer (F.), railway.
cher (F.), dear.
chérie (F.), darling.
cherchez la femme (F.), look for the woman, *i.e.* there's a woman in it.
che sarà sarà (I.), what will be, will be.
chevalier d'industrie (F.), one who lives on his wits.
chronique scandaleuse (F.), record of scandal.
ci-gît (F.), here lies.
clarum et venerabile nomen (L.), an illustrious and venerable name.
Cœna Domini (L.), the Lord's Supper.
cogito, ergo sum (L.), I think, therefore I am.
coiffeur, -se (F.), hairdresser.
collectanea (L.), a collection of extracts.
comédie française (F.), the French theatre.
comédie humaine (F.), the human comedy; *i.e.* society.
comme il faut (F.), correct, genteel.

commune bonum (L.), common good.
compos mentis (L.), of sound mind.
con amore (I.), with love, lovingly.
confer (*cf.*) (L.), compare.
conjunctis viribus (L.), with joint strength.
consilio et animis (L.), by wisdom and courage
consilio et labore (L.), by wisdom and labour.
consilio et prudentia (L.), by wisdom and prudence.
con spirito (I.), spiritedly; with spirit.
consule Planco (L.), lit. when Plancus was consul, *i.e.* in the days of my youth.
coram domino rege (L.), before our lord the king.
coram nobis (L.), before us.
coram populo (L.), before the people; in public.
corpus (L.), collection.
corpus delicti (L.), the substance of the offence.
corpus juris (L.), body, collection, of law.
cosi fan tutte (I.), they (*i.e.* women) all act in the same way.
coup (F.), blow; stroke (lit. or fig.).
coup d'état (F.), a master-stroke (of policy).
credo quia impossibile or *absurdum* (L.), I believe it because it is impossible *or* absurd.
crême de la crême (F.), cream of the cream, *i.e.* the very best.
crescit eundo (L.), it increases as it goes.
cui bono (L.), for whose benefit.
cum grano salis (L.), with a grain of salt.
cum privelegio (L.), with privilege.
curiosa felicitas (L.), happy expression.
currente calamo (L.), with a running pen.

das Ewig-Weibliche (G.), the eternal feminine.
débâcle (F.), overthrow, collapse.
de facto (L.), from the fact; actual.
de gustibus non est disputandum (L.), there is no disputing about tastes.
Dei gratia (L.), by the grace of God.
déjeuner (F.), lunch.
de jure (L.), in, by law.
de l'audace, encore de l'audace, et toujours de l'audace (F.), boldness always.
delenda est Carthago (L.), Carthage is to be destroyed.
de minimis non curat lex (L.), the law does not concern itself with trifles.
de mortuis nil nisi bonum (L.), (speak) nothing but good of the dead.
de novo (L.), anew.
Deo volente (*D.V.*), (L.), God willing.
de profundis (L.), out of the depths.
de rigueur (F.), essential.
déshabillé (F.), undressed or carelessly dressed.
desipere in loco (L.), to be foolish at the right time.
de trop (F.), intrusive.
deus ex machina (L.), a god out of the machine.
deus nobis hæc otia fecit (L.), God has given us this leisure.
Deus vobiscum (L.), God be with you.
Dichtung und Wahrheit (G.), fiction and truth.
dies faustus (L.), lucky day.
dies infaustus (L.), unlucky day.
dies iræ (L.), day of wrath.
dies non (L.), a day on which judges do not sit.
Dieu défend le droit (F.), God defends the right.
Dieu et mon droit (F.), God and my right.
disjecta membra (L.), scattered members.
distingué, -ée (F.), distinguished.
divide et impera (L.), divide and rule.
dolce far niente (I.), sweet doing-nothing.
Domine, dirige nos (L.), Lord, guide us.
Dominus illuminatio mea (L.), the Lord is my light.
donna è mobile (I.), woman is fickle.
Donnerwetter (G.), lit. thunderstorms (an exclamation).
double entendre (F.), a double meaning.
dramatis personæ (L.), characters in a play.
dulce et decorum est pro patria mori (L.), it is sweet and glorious to die for one's country.
dulce domum (L.), the sweet tune "Homeward."
dum spiro, spero (L.), while I breathe, I hope.

ecce! (L.), behold!
ecce homo! (L.), behold the man!
ecce signum! (L.), behold the sign!
edition de luxe (F.), a luxurious edition.
editio princeps (L.), original edition.
égalité (F.), equality.
eheu fugaces (L.), alas! the flying (years).
Eisen und Blut (G.), iron and blood.
éclat (F.), dash, brilliancy.
El Dorado (Sp.), lit. the golden (land); the land of promise.
élan (F.), dash, brilliancy.
élite (F.), aristocracy.
embarras de richesse (F.), an embarrassing abundance of good things.
émeute (F.), riot.
encore (F.), again.
en famille (F.), with one's family.
enfant terrible (F.), lit. terrible child, *i.e.* a child who continually gives away secrets.
en fête (F.), festive.
en garçon (F.), as a bachelor.
en masse (F.), in a body.
en passant (F.), in passing.
en route (F.), on the way.
entente cordiale (F.), friendly agreement.
entre nous (F.), between ourselves.
entrepreneur (F.), one who undertakes to carry out work.
e pluribus unum (L.), one out of many.
e pur si muove (L.), and behold it moves.
esto perpetua! (L.), may she be lasting!
et hoc genus omne (L.), and all that sort of thing.
et tu, Brute (L.), and you too, Brutus.
Eureka (Gk.), lit. I have found it.
Ewigkeit (G.), eternity.
ex cathedra (L.), from the chair (of office), *i.e.* authoritative.
excelsior (L.), higher.
exeat (L.), lit. let him go; permission to go.
exegi monumentum ære perennius (L.), I have raised up a monument more lasting than brass.
exempli gratia (*e.g.*) (L.), by way of example.
exeunt omnes (L.), all go out.
ex hypothesi (L.), from the hypothesis.
ex, e, libris (L.), from the books.
ex nihilo nihil fit (L.), out of nothing nothing comes.
ex officio (L.), by virtue of his office.
ex parte (L.), on one side.
ex pede Herculem (L.), (we recognise) Hercules from his foot.

experientia docet (L.), experience teaches.
experimentum in corpore vile (L.), experiment on a worthless body.
experto crede (L.), believe one who has tried.
ex post facto (L.), retrospective.
ex uno disce omnes (L.), from one example learn about them all.
ex voto (L.), votive.

facile princeps (L.), easily first.
facilis descensus Averni (L.), easy is the descent to Avernus (hell).
facta non verba (L.), deeds, not words.
factum est (L.), it is done.
fait accompli (L.), an accomplished thing.
faute de mieux (F.), for want of something better.
faux pas (F.), mistake.
fecit (L.), made (this).
felo de se (L.), felon of himself; suicide.
femme (F.), woman.
festina lente (L.), hasten gently.
fête champêtre (F.), rural festival.
fête-Dieu (F.), Corpus Christi.
feu d'artifice (F.), firework.
feuilleton (F.), portion of a newspaper containing a serial story, and sometimes literary articles.
fiat justitia, ruat cœlum (L.), let justice be done though the heavens fall.
fiat lux (L.), let light go forth.
fidei defensor (L.), defender of the faith.
fides Punica (L.), Punic faith, *i.e.* treachery.
fidus Achates (L.), faithful Achates; a true friend.
fille de joie (F.), prostitute.
fin de siècle (F.), end of century; decadent.
finis coronat opus (L.), the end crowns the work.
flagrante delicto (L.), in the very act.
flair (F.), scent.
floreat (L.), may he (it) flourish.
floruit (*flor.*) (L.), he flourished.
fons et origo (L.), source and origin.
fortiter in re, suaviter in modo (L.), strongly in action, gently in manner.
fra (I.), brother, friar.
Frau (G.), woman, wife; title of a married woman.
Fräulein (G.), title of an unmarried woman; governess.
fraus pia (L.), pious fraud.

garçon (F.), boy; waiter.
gare! (F.), take care!
gaudeamus (L.), let us rejoice.
gendarme (F.), policeman.
genius loci (L.), the genius of the place.
gens (F.), people.
gloria in excelsis (L.), glory to God in the highest.
gradus ad Parnassum (L.), a step to Parnassus, *i.e.* aid to the composition of verse.
grisette (F.), work-girl.

hapax legomenon (Gk.), a word or phrase only found once.
Heimweh (G.), home-sickness.
hic jacet (L.), here lies.
hic labor, hoc opus est (L.), this is the labour, this the toil.
hinc illæ lacrimæ (L.), hence these tears.
Hoch! (G.), your health!
homme (F.), man.
homo sum; humani nihil a me alienum puto (L.), I am a man; I think nothing human indifferent to me.
honi soit qui mal y pense (Old F.), evil be to him who evil thinks.
honoris causa (L.), for the sake of honour.
horribile dictu (L.), horrible to relate.
hors de combat (F.), disabled.
humanum est errare (L.), to err is human.

ibidem (*ibid.*) (L.), in the same place.
Ich dien (G.), I serve.
ici (F.), here.
ici on parle français (F.), French is spoken here.
idée fixe (F.), a fixed idea, obsession.
idem (L.), the same.
id est (*i.e.*) (L.), that is.
ignotum per ignotius (L.), the unknown by the still more unknown.
il penseroso (I.), the thoughtful man.
impasse (F.), an insoluble difficulty.
impedimenta (L.), baggage.
imperium in imperio (L.), an empire within an empire.
in articulo mortis (L.), on the point of death.
in camera (L.), in private.
incognito (I.), under a disguised name, lit. unknown.
incunabula (L.), books printed before 1500.
index expurgatorius (L.), list of banned books.
in esse (L.), in being, in existence.
in extremis (L.), at the point of death.
in forma pauperis (L.), as a poor man.
infra dignitatem (pop. *infra dig.*) (L.), beneath one's dignity.
in hoc signo vinces (L.), in this sign thou shalt conquer.
in loco parentis (L.), in the place of a parent.
in medias res (L.), into the midst of things.
in memoriam (L.), in memory.
in pace (L.), in peace.
in posse (L.), in potential existence.
in propria persona (L.), in person.
in puris naturalibus (L.), quite naked.
in re (L.), in the matter of.
in rerum natura (L.), in the nature of things.
in secula seculorum (L.), for ever and ever.
in situ (L.), in its original place; on the spot.
in statu pupillari (L.), in the position of a pupil or a ward.
in status quo (L.), in the former state.
integer vitæ scelerisque purus (L.), blameless in life and clear of crime.
inter alia (L.), among other things.
inter se (L.), among themselves.
in vino veritas (L.), in wine the truth (comes out).
ipse dixit (L.), he himself said it.
ipsissima verba (L.), his very words.
ipso facto (L.), by the very fact.
item (L.), also; in addition.

jacta est alea (L.), the die is cast.
je n'en vois pas la nécessité (F.), I don't see the need.
jeu d'esprit (F.), joke.

jeunesse dorée (F.), gilded youth.
joie de vivre (F.), joy of life.
Jupiter Pluvius (L.), rain-bringing Jupiter.
j'y suis, j'y reste (F.), I am here; I stay here.

laborare est orare (L.), to work is to pray.
lèse majesté (F.), treason.
l'allegro (I.), the cheerful man.
la propriété c'est le vol (F.), property is robbery.
lapsus calami (L.), slip of the pen.
lapsus linguæ (L.), slip of the tongue.
lares et penates (L.), household gods.
lasciate ogni speranza,voi ch' entrate! (I.), abandon hope all ye who enter here!
laudator temporis acti (L.), a praiser of the past.
le beau monde (F.), society.
Leitmotif (G.), theme in music.
l'état, c'est moi (F.), the state, it is I.
lingua franca (I.), a jargon.
littera scripta manet (L.), the written letter remains.
locum tenens (L.), lit. one holding place; a deputy.
locus classicus (L.), the stock quotation.
locus standi (L.), a place for standing; foundation.
lucus a non lucendo (L.), the grove (*lucus*), so called because it does not shine (*lucere*, to shine); a contradiction.
lusus naturæ (L.), a joke of Nature.

magna est veritas et prævalebit (L.), great is the truth and it will prevail.
magnum opus (L.), a great work.
mal de mer (F.), sea-sickness.
mañana (Sp.), to-morrow.
mariage de convenance (F.), marriage of convenience.
materfamilias (L.), mother of a family.
materia medica (L.), the science of the use of medicines.
matinée (F.), lit. a morning function.
maxima debetur puero reverentia (L.), the greatest reverence is due to the boy.
mea culpa (L.), my own fault.
mélange (F.), mixture.
mêlée (F.), confused scuffle.
memento mori (L.), remember that you have to die; a reminder of death.
mens sana in corpore sano (L.), a healthy mind in a healthy body.
mésalliance (F.), a marriage with one of a lower class.
messieurs (F.), sirs, gentlemen.
meum et tuum (L.), mine and thine.
mirabile dictu (L.), wonderful to relate.
mise en scène (F.), stage arrangement.
modus operandi (L.), plan of working.
modus vivendi (L.), mode of living; compromise.
mon ami (F.), my friend.
monsieur (F.), sir, Mr., a gentleman.
mont-de-piété (F.), pawnshop.
more suo (L.), after his own style.
morituri te salutant (L.), those who are about to die salute thee.
mors janua vitæ (L.), death is the gate of life.
multum in parvo (L.), much in little.
mutatis mutandis (L.), with necessary changes.

née (F.), born.
négligé, -ée (F.), unceremoniously dressed.
nemine contradicente (*nem. con.*) (L.), without opposition.
nemo me impune lacessit (L.), nobody injures me with impunity.
ne plus ultra (L.), nothing beyond; the extreme, limit.
nil desperandum (L.), never despair.
nisi (L.), unless.
nisi prius (L.), unless previously.
noblesse oblige (F.), rank imposes obligations.
noli me tangere (L.), do not touch me.
nom de guerre (F.), an assumed name.
nostalgie de la boue (F.), home-sickness for the mud, *i.e.* longing for filth.
nous verrons (F.), we shall see.
nouveau riche (F.), one who has got on; upstart.
nulli secundus (L.), second to none.
nunquam (L.), never.

obiit (L.), he (she) died.
obiter (L.), by the way.
obiter dicta (L.), sayings by the way.
oderint dum metuant (L.), let them hate while they fear.
odi profanum vulgus (L.), I hate the vulgar herd.
omne ignotum pro magnifico (L.), everything unknown is thought to be magnificent.
on dit (F.), lit. they say; a rumour.
ora pro nobis (L.), pray for us.
O tempora! O mores! (L.), Oh the times! Oh the manners!
Oxonia (*Oxon.*) (L.), Oxford.
oyez! (Old F.), hear, listen.

pace (L.), lit. in peace; by leave of?
palmam qui meruit ferat (L.), let him who has deserved the palm wear it.
panem et circenses (L.), bread and circuses.
pari passu (L.), with equal pace.
parturiunt montes, nascitur mus (L.), the mountains labour, and a mouse is born.
parvenu (F.), upstart.
passée (F.), past her prime.
passim (L.), throughout.
pâté de foie gras (F.), pasty made of goose's liver.
paterfamilias (L.), father of a family.
pax vobiscum (L.), peace be with you.
pension (F.), boarding-house.
per se (L.), considered by itself.
pièce de résistance (F.), the substantial course at a meal; masterpiece.
pinxit (L.), (he) painted.
pis aller (F.), makeshift.
plus ça change, plus c'est la même chose (F.), the more it changes, the more it is the same.
pons asinorum (L.), the bridge of asses.
poste restante (F.), post-office to which one can have letters addressed.
post hoc, ergo propter hoc (L.), after this, therefore on account of this.
post meridiem (P.M.) (L.), after midday.
post mortem (L.), after death.
pot-pourri (F.), mixture, medley.
pour rire (F.), to raise a laugh; ridiculous.
pour prendre congé (*p.p.c.*) (F.), to take leave.
preux chevalier (F.), gallant knight.
prima facie (L.), at first sight.

primus inter pares (L.), first among equals.
prosit ! (G.), your health !
pro tanto (L.), for so much.
pro tempore (*pro tem.*) (L.), for the time.
proxime accessit (L.), he came next.

qua (L.), as.
quantum mutatus ab illo (L.), how changed from what he was.
que diable allait-il faire dans cette galère ? (F.), what the devil was he doing in that galley ?
quem deus perdere vult, prius dementat (L.), whom a god wishes to destroy, he first makes mad.
qui s'excuse s'accuse (F.), he who excuses himself accuses himself.
quod erat demonstrandum (*q.e.d.*) (L.), which was to be proved.
quot homines, tot sententiæ (L.), as many men, so many opinions.

rara avis (L.), rare bird ; prodigy.
reductio ad absurdum (F.), reduction to an absurdity.
referendum (L.), to be referred (to the people).
régime (F.), rule, government.
Reichstag (G.), the German parliament.
réponse s'il vous plaît (*R.S.V.P.*) (F.), kindly answer.
requiescat in pace (*R.I.P.*) (L.), rest in peace.
résumé (F.), abstract, summary.
revenons à nos moutons (F.), let us get back to the point (lit. to our sheep).
rus in urbe (L.), the country in the town.

sans (F.), without.
sans peur et sans reproche (F.), without fear and without reproach.
sans souci (F.), without care.
sartor resartus (F.), the tailor reclothed.
sauve qui peut (F.), save himself who can.
savoir faire (F.), knowing what to do ; tact.
senatus populus que romanum (*S.P.Q.R.*) (L.), the senate and people of Rome.
sic transit gloria mundi (L.), so the glory of the world passes away.
si monumentum requiris, circumspice (L.), if you seek a monument, look round.
sine (L.), without.
sine die (L.), without a day (being fixed) ; indefinitely.
sine qua non (L.), an essential ; lit. without which there is nothing.
solvitur ambulando (L.), lit. it is solved by walking, *i.e.* it solves itself as it goes along.
sotto voce (I.), lit. under the voice ; in an undertone.
splendide mendax (L.), splendidly false.
sponte sua (L.), of one's own accord.
status quo (L.), the state in which.
Sturm und Drang (G.), storm and stress.
suaviter in modo, fortiter in re (L.), gentle in manner, strong in action.
sub judice (L.), under judicial consideration.
sub pœna (L.), under a penalty.
sub rosa (L.), lit. under the rose ; secretly.
sub specie æternitatis (L.), under the appearance of eternity.
suggestio falsi (L.), suggestion of something false.
sui generis (L.), of its own kind.
summum bonum (L.), the highest good.
sunt lacrimæ rerum (L.), there are tears for things.
sursum corda (L.), lift up your hearts.
suum cuique (L.), to each his own.

tædium vitæ (L.), weariness of life.
tant mieux (F.), so much the better.
tant pis (F.), so much the worse.
tempora mutantur, nos et mutamur in illis (L.), times change, and we change with them.
tempus fugit (L.), time flies.
terra incognita (L.), an unknown land.
tertium quid (L.), a third something.
tête-à-tête (F.), lit, head to head ; a confidential conversation.
timeo Danaos et dona ferentis (L.), I fear the Greeks and those who bear gifts.
toto cælo (L.), lit. by the whole heaven ; totally.
tour de force (F.), skilful, strong action.
tout ensemble (F.), the general effect.
tu quoque, Brute (L.), and thou also, Brutus.

ubi bene, ibi patria (L.), where I prosper is my fatherland.
ultima ratio (*regum*) (L.), the last resort (of kings).
ultima thule (L.), the utmost limit.
ultra vires (L.), beyond one's power.
und so weiter (*u.s.w.*) (G.), and so forth, &c.
ut infra (L.), as below.
ut supra (L.), as above.

vade mecum (L.), lit. go with me ; a constant companion.
væ victis (L.), woe to the conquerors.
vale (L.), farewell.
valet de chambre (F.), attendant.
vanitas vanitatum (L.), vanity of vanities.
vario lectio (L.), a variant reading.
veni, vidi, vici (L.), I came, I saw, I conquered.
verbum sapienti sat est (often *verb. sap.*) (L.), a word to the wise is enough.
versus (L.), against.
via (L.), by way of.
via media (L.), a middle course.
vice (L.), in the place of.
vice versa (L.), the terms being exchanged.
videlicet (*viz.*) (L.), to wit, namely.
vi et armis (L.), by force and arms.
vieux jeu (F.), lit. old game ; stale.
virginibus puerisque (L.), for maidens and youths.
vis-à-vis (F.), opposite.
vita brevis, ars longa (L.), life is short, art long.
viva voce (L.), orally.
vive le roi ! (F.), long live the king !
voilà (F.), behold, there it is.
vox populi, vox Dei (L.), the voice of the people is the voice of God.

Wanderjahr (G.), year of travel.
Weltgeist (G.), the world-spirit.

Zeitgeist (G.), the spirit of the age.
zum Beispiel (*z.B.*) (G.), for instance.

CHAPTER X

ABBREVIATIONS

A1 First class (of ships).
A.A.G. Assistant Adjutant-General.
A.A.I. Associate of Auctioneers' Institute.
A.B. (L. *Artium Baccalaureus.*) Bachelor of Arts. (Also *B.A.*)
A.B. Able-bodied seaman.
Abp. Archbishop.
A.C. (L. *ante Christum.*), before Christ.
a/c. account.
A.C.A. Associate of Chartered Accountants.
A.C.P. Associate of the College of Preceptors.
A.C.S. Additional Curates Society.
A.C.S. Anglo-Continental Society.
A.D. (L. *anno Domini.*) In the year of our Lord.
A.D.C. Aide-de-camp.
Ad lib. (L. *ad libitum.*) At pleasure.
Adm. Admiral.
Æt. (L. *ætatis.*) In the year of his age.
A.F.A. Associate of the Faculty of Actuaries.
A.G. Adjutant-General.
Ag. (L. *argentum.*) Silver.
A.H. (L. *anno Hegiræ.*) In the year of the Hegira. (The Mohammedan era.)
A.I.A. Associate of the Institute of Actuaries.
A.I.C. Associate of the Institute of Chemistry.
A.K.C. Associate of King's College (London).
Ala. Alabama, U.S.A.
Alas. Alaska, U.S.A.
A.L.S. Associate of the Linnæan Society.
A.M. (L. *anno mundi.*) In the year of the world.
a.m. (L. *ante meridiem.*) Before noon.
A.M. (L. *Artium Magister.*) Master of Arts. (Also *M.A.*)
A.M.Inst.C.E. Associate-member of the Institution of Civil Engineers.
A.M.S. Army Medical Staff.
An. (L. *anno.*) In a year.
Anon. Anonymous.
A.O.D. Ancient Order of Druids.
A.O.F. Ancient Order of Foresters.
A.O.H. Ancient Order of Hibernians.
App. Appendix.
A.P.S. Aborigines Protection Society.
A.P.U.C. Association for the Promotion of the Unity of Christendom.
Aq. (L. *aqua.*) Water.
A.Q.M.G. Assistant Quartermaster-General.
A.R. (L. *anno regni.*) In the year of the reign.
A.R.A. Associate of the Royal Academy.
A.R.A.M Associate of the Royal Academy of Music.
A.R.C.A. Associate of the Royal College of Art.
A.R.C.E. Academical rank of Civil Engineers.
Arch. Archdeacon.
A.R.C.S. Associate of the Royal College of Science.
A.R.H.A. Associate of the Royal Hibernian Academy.
A.R.I.B.A. Associate of the Royal Institute of British Architects.
Ariz. Arizona, U.S.A.
Ark. Arkansas, U.S.A.
A.R.S.A. Associate of the Royal Scottish Academy.
A.R.S.M. Associate of the Royal School of Mines.
A/S. Account Sales.
A.S. Anglo-Saxon.
A.S. In the year of our salvation. (Ecclesiastical.)
A.S.C. Army Service Corps.
A.S.R.S. Army Scripture Readers' Society.
Assoc.Inst.C.E. Associate of the Institute of Civil Engineers.
A.,T. & S.F.Ry. Atchison, Topeka, and Santa Fé Railway.
Atty.-Gen. Attorney-General.
Au. (L. *aurum.*) Gold.
A.U.C. (L. *ab urbe condita.*) From the building of Rome.
A.V. Authorised Version of the Bible.
A.V.D. Army Veterinary Department.

B.A. Bachelor of Arts. (Also *A.B.*)
B.A.O. Bachelor of the Art of Obstetrics.
B. & F.B.S. British and Foreign Bible Society.
Bart. See **Bt.**
B.C. Before Christ.
B.C. British Columbia.
B.Ch. Bachelor of Surgery.
B.Ch.D. Bachelor of Dental Surgery.
B.C.L. Bachelor of Civil Law.
B.C.S. Bengal Civil Service.
B.D. Bachelor of Divinity.
B.D.S. Bachelor of Dental Surgery.
B.Eng. Bachelor of Engineering.
B.LL. Bachelor of Laws. (Also *LL.B.*)
B/l. Bill of lading.
B.M. Bachelor of Medicine.
B.Met. Bachelor of Metallurgy.
B.Mus. Bachelor of Music. (Also *Mus. Bac.*)
B. & O.R.R.Co. Baltimore and Ohio Railway Co.
B.P. British Public.
Bp. Bishop.
Brig.-Gen. Brigadier-General.
Brit. Britain, Britannia, Briton, British.
B.S. Bachelor in Surgery.
B.Sc. Bachelor of Science.
B.S.L. Botanical Society, London.
Bt. Baronet.
B.Th. Bachelor of Theology.
B.Th.U. British Thermal Unit.
B.T.U. Board of Trade Unit.
B.V. Blessed Virgin.
B.V.M. (L. *Beata Virgo Maria.*) Blessed Virgin Mary.

C. Cent, Centigrade, Centime.
C. (L. *circa.*) About.
C.A. Chartered Accountant.
Cal. California, U.S.A.
C. & N.W.Ry. Chicago and North-Western Railway.
Cantab. (L. *Cantabrigiensis.*) Of Cambridge.
Cantuar. (L. *Cantuariensis.*) Of Canterbury. (The Primate uses *Cantuar* as his surname.)
C.Ass. Church Association.
C.Aug.F. Curates' Augmentation Fund.
C.B. Companion of the Bath.
C.B.F. Colonial Bishoprics' Fund.
C.B. & Q.Ry.Co. Chicago, Burlington, and Quincy Railway Company.
C.C. County Council.
C.C. County Councillor.
C.C.C. Corpus Christi College.
C.D.I. Church Defence Institution.
C.D.V. Carte-de-visite.
C.E. Civil Engineer.
Cel. Celsius (thermometer).
Cent. (L. *centum.*) A hundred.
C.E.T.S. Church of England Temperance Society.
C.E.W.H.S. Church of England Women's Help Society.
C.E.W.M.S. Church of England Working Men's Society.
C.E.Z.M.S. Church of England Zenana Missionary Society.
Cf. or cp. (L. *confer.*) Compare.
C.F. Chaplain of the Forces.
C.G. Coast-guard.
C.G. Commissary-general.
C.G.S. The units of length, mass, and time (centimetre, gramme, second) used in modern scientific calculations.
C.G.U. Church Guilds Union.
C.H.B. Bachelor of Surgery.
C.H.M. Master of Surgery.
C.I. Order of the Crown of India.
C.I.D. Criminal Investigation Department.
C.I.E. Companion of the Order of the Indian Empire.
C.I.V. City Imperial Volunteers.
C.J. Chief Justice.
C.L.B. Church Lads' Brigade.
C.L.C.R. Cheshire Lines Committee Railway.
C.L.R. Central London Railway.
cm. Centimetres.
C.M. Certificated Master.
C.M. (L. *Chirurgiæ Magister.*) Master in Surgery.
C.M. Common metre.
C.M.G. Companion of the Order of St. Michael and St. George.
C.M.S. Church Missionary Society.
C.M. & St.P.Ry. Chicago, Milwaukee, and St. Paul Railway.
Co. Company.
Co. County.
C.O. Commanding Officer.
C.O. Colonial Office.
c/o. Care of.
C.O.D. Cash on delivery.
Col. Colonel.
Coll. College.
Colo. Colorado, U.S.A.
Com. Commander.
Com. Commissioner.
Com. Commodore.
Con. (L. *contra.*) Against.
Conn. Connecticut.
C.O.P. Clergy Orphan Corporation.
Cor. Mem. Corresponding Member.
Cor. Sec. Corresponding Secretary.
C.O.S. Charity Organisation Society.
C.P. Clerk of the Peace.
C.P. Common Pleas.
C.P.A.S. Church Pastoral Aid Society.
C.P.C. Clerk of the Privy Council.
C.P.R. Canadian Pacific Railway.
C.P.S. (L. *Custos Privati Sigilli.*) Keeper of the Privy Seal.
Cr. Credit, Creditor.
C.R. (L. *Custos Rotulorum.*) Keeper of the Rolls.
C.R. Caledonian Railway
C.R. Cambrian Railway.
C.R.I. & P.Ry. Chicago, Rock Island, and Pacific Railway.
Cres. Crescendo. (Musical.)
C.S. Chemical Society.
C.S. Civil Service.
C.S. Clerk to the Signet.
C.S. Court of Session.
C.S.I. Companion of the Star of India.
C.S.L.R. City and South London Railway.
C.S.U. Christian Social Union.
C.T. Certificated Teacher.
C.T.C. Cyclists' Touring Club.
C.T.S. Catholic Truth Society.
Cu. (L. *cuprum.*) Copper.
Curt. Current; the present month.
C.V.O. Commander of the Royal Victorian Order.
Cwt. (c=L. *centum*, and wt.=Eng. *weight.*) A hundredweight.

d. (L. *denarius.*) A penny.
D.A.R. Daughters of the American Revolution.
D.C. (It. *da capo.*) From the beginning; again (Musical.)
D.C. District of Colombia, U.S.A.
D.C.L. Doctor of Civil Law.
D.D. (L. *Divinitatis Doctor.*) Doctor of Divinity.
D.D.D. (L. *dat, donat. dicatque.*) "He—the donor—gives this, presents and dedicates it." Letters often written after the name of a donor, on a fly-leaf.
Deft. Defendant.
Del. Delaware.
Del. (L. *delineavit*), he (or she) drew it.
D.Eng. Doctor of Engineering.
D.F. Dean of the Faculty.
D.F. Defender of the Faith (also *F.D.*)
D.G. (L. *Dei gratia*). By the Grace of God.
D.Hy. Doctor of Hygiene.
Dim. Diminuendo. (Musical.)
Dis. Discount.
D.L. Deputy-Lieutenant.
D.Lit. Doctor of Literature.

D.L.O. Dead Letter Office.
D.M. (L. *dis manibus.*) "To the Divine Manes." Letters at the head of a Roman tombstone.
D.Met. Doctor of Metallurgy.
D.Mus. Doctor of Music. (See *Mus. D.*)
Do. (It. *ditto*). The same.
D.O. District-office. (Postal.)
Dols. Dollars.
D.O.M. (L. *Deo optimo maximo.*) To God the best and greatest.
Doz. Dozen.
D.P.H. Diploma of Public Health.
Dr. Debtor.
Dr. Doctor.
dr. Dram.
D.S. (It. *dal segno*). From the sign.
D.Sc. Doctor of Science.
D.S.O. Companion of the Distinguished Service Order.
D.Sc. Diplomate in Sanitary Science.
D.T. (L. *Doctor Theologiæ.*) Doctor of Theology.
d.t's. Delirium tremens.
Dunelm. (L. *Dunelmensis*). Of Durham.
D.V. (L. *Deo volente*). God willing.
D.V.H. Diploma in Veterinary Hygiene.
dwt. (d=L. *denarius*, and wt.=Eng. *weight.*) A pennyweight.

E. Earl.
Eblan. (L. *Eblanensis.*) Of Dublin.
Ebor. (L. *Eboracensis.*) Of York. (The Archbishop of York uses *Ebor* as his surname.)
E.C. Established Church.
E.C.U. English Church Union.
Ed. Editor.
E.D.S. English Dialect Society.
E.E. Errors excepted.
E.E.T.S. Early English Text Society.
e.g. (L. *exempli gratia.*) For example.
E.L.R. East London Railway.
Eng. England or English.
Env.Ext. Envoy Extraordinary.
Eq. Equal.
E.R. (L. *Eduardus Rex.*) King Edward.
Esq. Esquire.
E.T. English Translation.
Et al. (L. *et alibi.*), and elsewhere.
Et al. (L. *et alii.*), and others.
etc. (L. *et cæteri, cæteræ*, or *cætera.*) And others; and so on.
Et seq. (L. *et sequentes.*) And the following.
Ex.div. Exclusive of dividend.
Exec. Executor.
Execx. Executrix.
Exon. (L. *Exoniensis.*) Of Exeter. (The Bishop of Exeter uses *Exon* as his surname.)
E. & O. E. Errors and omissions excepted.

F. Fahrenheit.
f. Franc.
F.A. Football Association.
Fahr. Fahrenheit. (Thermometer.)
F.A.M. Free and Accepted Mason.
F.A.S. Fellow of the Antiquarian Society.
F.A.S.E. Fellow of the Antiquarian Society (Edinburgh).
F.A.S.L. Fellow of the Antiquarian Society (London).
F.B.A. Fellow of the British Academy.
F.B.S. Fellow of the Botanical Society.
F.B.S.E. Fellow of the Botanical Society (Edinburgh).
F.C. (L. *fieri curavit.*) "He directed this to be done." Letters put at the end of a monumental inscription, after the donor's name.
F.C.A. Fellow of Chartered Accountants.
Fcp. Foolscap.
F.C.P. Fellow of the College of Preceptors.
F.C.P.S. Fellow of the Cambridge Philosophical Society.
F.C.S. Fellow of the Chemical Society.
F.D. (L. *fidei defensor.*) Defender of the Faith. (Also *D.F.*)
Fec. (L. *fecit.*) He (or she) did it.
F.E.I.S. Fellow of the Educational Institute of Scotland.
F.F.A. Fellow of the Faculty of Actuaries.
F.F.P.S. Fellow of the Faculty of Physicians and Surgeons (Glasgow).
F.G.S. Fellow of the Geological Society.
F.H.S. Fellow of the Horticultural Society.
F.I.A. Fellow of the Institute of Actuaries.
F.I.C. Fellow of the Institute of Chemistry.
F.I.Inst. Fellow of the Imperial Institute.
F.J.I. Fellow of the Institute of Journalists.
F.K.Q.C.P.I. Fellow of the King's and Queen's College of Physicians, Ireland.
Fla. Florida.
F.L.S. Fellow of the Linnæan Society.
F.M. Field-Marshal.
F.O. Foreign-office.
F.O. Field-Officer.
fo. Folio.
f.o.b. Goods bought (or sold) to be delivered "free on board."
F.P.S. Fellow of the Philological Society.
F.R.A.S. Fellow of the Royal Astronomical Society.
F.R.C.I. Fellow of the Royal Colonial Institute.
F.R.C.P. Fellow of the Royal College of Physicians.
F.R.C.P.E. Fellow of the Royal College of Physicians (Edinburgh).
F.R.C.S. Fellow of the Royal College of Surgeons.
F.R.C.S.Eng. Fellow of the Royal College of Surgeons (England).
F.R.C.S.E. Fellow of the Royal College of Surgeons (Edinburgh).
F.R.C.S.I. Fellow of the Royal College of Surgeons (Ireland).
F.R.C.V.S. Fellow of the Royal College of Veterinary Surgeons.
F.R.G.S. Fellow of the Royal Geographical Society.
F.R.H.S. Fellow of the Royal Horticultural Society.
F.R.Hist.S. Fellow of the Royal Historical Society.
F.R.I.B.A. Fellow of the Royal Institute of British Architects.

F.R.M.S. Fellow of the Royal Microscopical Society.
F.R.Met.Soc. Fellow of the Royal Meteorological Society.
F.R.P.S. Fellow of the Royal Photographic Society.
F.R.S. Fellow of the Royal Society.
F.R.S.E. Fellow of the Royal Society (Edinburgh).
F.R.S.L. Fellow of the Royal Society of Literature.
F.S.A. Fellow of the Society of Antiquaries.
F.S.A.Scot. Fellow of the Society of Antiquaries (Scotland).
F.S.I. Fellow of the Surveyors' Institution.
F.S.S. Fellow of the Statistical Society.
F.T.C.D. Fellow of Trinity College, Dublin.
F.Z.S. Fellow of the Zoological Society.

Ga. Georgia (United States).
G.A. General Assembly.
G.A.R. Grand Army of the Republic.
G.B. Great Britain.
G.B. & I. Great Britain and Ireland.
G.C.B. Grand Cross of the Bath.
G.C.H. Grand Cross of the Guelphs of Hanover.
G.C.I.E. Knight Grand Commander of the Indian Empire.
G.C.L.H. Grand Cross of the Legion of Honour.
G.C.M.G. Grand Cross of St. Michael and St. George.
G.C.R. Great Central Railway.
G.C.S.I. Grand Commander of the Star of India.
G.C.V.O. Knight Grand Cross of the Royal Victorian Order.
G.D. Grand Duke (or Duchess).
G.E.R. Great Eastern Railway.
G.F.S. Girls' Friendly Society.
Gib. Gibraltar.
G.L. Grand Lodge.
gm. Grammes.
G.M. Grand Master.
G.M.K.P. Grand Master of the Knights of St. Patrick.
G.N.R. Great Northern Railway.
G.N.R. Great Northern Railway. (Ireland and U.S.A.)
G.N.S.R. Great North of Scotland Railway.
Gov.-Gen. Governor-General.
G.P.O. General Post-Office.
G.R. (L. *Georgius Rex*), King George.
gr. Grain.
Gr. Greek.
G.S.W.R. Glasgow and South-Western Railway.
G.S.W.R. Great Southern and Western Railway. (Ireland.)
G.W.R. Great Western Railway.

H.A.C. Honourable Artillery Company.
H.B.M. His (or Her) Britannic Majesty.
H.C. House of Commons.
H.C. Herald's College.
h.e. (L. *hoc est.*) That (or this) is.
H.E. His Eminence.
H.E. His Excellency.
Heb. Hebrew.
H.G. Horse Guards.
H.H. His (or Her) Highness.
H.H. His Holiness (the Pope).
hhd. Hogshead.
H.I.H. His (or Her) Imperial Highness.
Hil. Hilary.
H.I.M. His Imperial Majesty.
H.J. (L. *hic jacet.*) Here lies.
H.J.S. (L. *hic jacet sepultus.*) Here lies buried.
H.L. House of Lords.
h.l. (L. *hoc loco.*) In this place.
H.L.I. Highland Light Infantry.
H.M. His (or Her) Majesty.
H.M.C. His (or Her) Majesty's Customs.
H.M.I.S. His Majesty's Inspector of Schools.
H.M.S. His Majesty's Service.
H.M.S. His Majesty's Ship.
Hon. Honourable.
H.P. Half-pay.
H.P. Horse-power.
H.R.H. His (or Her) Royal Highness.
H.R.I.P. (L. *hic requiescit in pace.*) Here rests in peace.
H.S. (L. *hic situs.*) Here lies.
H.S.H. His (or Her) Serene Highness.
H.S.S. (L. *Historiæ Societatis Socius.*) Fellow of the Historical Society.
H.W.M. High water mark.

Ia. Iowa.
Ib. or **Ibid.** (L. *ibidem.*) In the same place.
I.C.R.R. Illinois Central Railroad.
I.C.S. Indian Civil Service.
Id. (L. *idem.*) The same.
Ida. Idaho, U.S.A.
I.D.B. Illicit Diamond Buying.
i.e. (L. *id est.*) That is.
I.H.S. (More properly IHS or IHC.) The first three letters of the name Jesus in Greek.
Ill. Illinois.
I.L.P. Independent Labour Party.
I.M. Isle of Man.
I.M.D. Indian Medical Department.
Imp. (L. *imperator.*) Emperor, Imperial.
I.M.S. Indian Medical Service.
in. Inch.
Incog. (It. *incognito, incognita.*) Unknown.
Ind. Indiana.
Inst. (L. *instante.*) Instant; of the present month.
Inst. Institute; Institution.
Int. Interest.
In trans. (L. *in transitu.*) On the way.
Inv. (L. *invenit.*) He designed.
I.O.C.I. The Imperial Order of the Crown of India.
I.O.G.T. Independent Order of Good Templars.
I.O.O.F. Independent Order of Odd Fellows.
I.O.U. I owe you.
I.P.D. (L. *In præsentia Dominorum.*) In presence of the Lords (of Session), Edinburgh.
i.q. (L. *idem quod.*) The same as.
I.R.O. Inland Revenue Office.
I.R.R. Irish Royal Rifles.
I.S.O. Imperial Service Order.
It. Italian.
I.W. Isle of Wight.

I.W.W. Industrial Workers of the World.
I.Y. Imperial Yeomanry.

J.A. Judge-Advocate.
J.C. Jesus Christ.
J.C.D. (L. *Juris Civilis Doctor.*) Doctor of Civil Law.
J.D. (L. *Jurum Doctor.*) Doctor of Laws.
J.G.W. Junior Grand Warden.
J.P. Justice of the Peace.
Jr. Junior.
J.U.D. (L. *Juris Utriusque Doctor.*) Doctor of both Civil and of Canon Law.
J.W. Junior Warden.

K. King.
Kans. Kansas.
K.B. Knight of the Bath.
K.B. King's Bench.
K.C. King's Counsel.
K.C.B. Knight Commander of the Bath.
K.C.H. Knight Commander of the Guelphs of Hanover.
K.C.I.E. Knight Commander of the Indian Empire.
K.C.M.G. Knight Commander of St. Michael and St. George.
K.C.S. Knight of the Order of Charles III (Spain).
K.C.S.I. Knight Commander of the Star of India.
K.C.V.O. Knight Commander of the Victorian Order.
K.D.G. King's Dragoon Guards.
K.E. Knight of the Eagle (Prussia).
Ken. Kentucky.
K.G. Knight of the Garter.
K.G.C. Knight of the Grand Cross.
K.G.C.B. Knight of the Grand Cross of the Bath.
K.G.C.M.G. Knight of the Grand Cross of St. Michael and St. George.
K.G.F. Knight of the Golden Fleece (Spain).
K.G.H. Knight of the Guelphs of Hanover.
K.H. Knight of Hanover.
kilog. Kilogramme.
kilom. Kilometre.
K.L.B. Knight of Leopold of Belgium.
K.L.H. Knight of the Legion of Honour.
K.M. Knight of Malta.
K.Mess. King's Messenger.
K.N.S. Knight of the Royal Northern Star (Sweden).
K.O.S.B. King's Own Scottish Borderers.
K.P. Knight of St. Patrick.
K.R.R. King's Royal Rifles.
K.S. Knight of the Sword (Sweden).
Kt. Knight.
K.T. Knight of the Thistle.
K.T. Knight Templar.
Ky. Kentucky, U.S.A.

L. Lord or Lady.
L. Latin.
L. (L. *libra.*) Pound (sterling).
L.A. Legislative Assembly
L.A. Law Agent.
L.A. Literate in Arts.
La. Louisiana.
L.A.H. Licentiate of Apothecaries' Hall (Ireland).
L. & N.R.R. Louisville and Nashville Railroad.
L.A.S. Licentiate of the Apothecaries' Society. (Also *L.S.A.*)
Lat. Latitude.
Lb. (L. *libra.*) Pound.
L.B.S.C.R. London, Brighton, and South Coast Railway.
L.C. Lord Chamberlain.
L.C. Lord Chancellor.
l.c. Lower case (type).
L.C.C. London County Council.
L.Ch. Licentiate in Surgery.
L.C.D.R. London, Chatham, and Dover Railway.
L.C.J. Lord Chief Justice.
L.C.P. Licentiate of the College of Preceptors.
L.D. Lady Day.
L.D.S. Licentiate of Dental Surgery.
L.F.P.S. Licentiate of the Faculty of Physicians and Surgeons.
L.G. Life Guards.
L.I. Long Island.
L.I. Light Infantry.
Lib. (L. *liber.*) Book.
Lic.Med. Licentiate in Medicine.
Lieut. Lieutenant.
Lieut.-Col. Lieutenant-Colonel.
Lieut.-Gen. Lieutenant-General.
Lieut.-Gov. Lieutenant-Governor.
Linn. Linnæan.
L.L.A. Lady-literate in Arts.
LL.B. (L. *Legum Baccalaureus.*) Bachelor of Laws (the double letter L is used to denote the plural). (Also *B.L.*)
LL.D. (L. *Legum Doctor.*) Doctor of Laws.
LL.M. (L. *Legum Magister.*) Master of Laws.
L.L.I. Lord-Lieutenant of Ireland.
L.M. Long Metre.
L.M. Licentiate in Mid-wifery.
L.N.W.R. London and North-Western Railway.
loc. cit. (L. *loco citato.*) In the place quoted.
Long. Longitude.
loq. (L. *loquitur.*) Speaks.
L.O.S. Licentiate of the Obstetrical Society.
L.P. Lord Provost.
L.R.C. Labour Representative Committee.
L.R.C.P. Licentiate of the Royal College of Physicians.
L.R.C.P.E. Licentiate of the Royal College of Physicians (Edinburgh).
L.R.C.S. Licentiate of the Royal College of Surgeons.
L.S. Linnæan Society.
L.S. (L. *locus sigilli.*) The place of the seal.
L.S.A. Licentiate of the Society of Apothecaries. (Also *L.A.S.*)
L.S.D. (L. *libræ, solidi, denarii.*) Pounds, shillings, pence.
L.S.Sc. Licentiate in Sanitary Science.
L.S.W.R. London and South-Western Railway.
L.T.S.R. London, Tilbury, and Southend Railway.
L.W.M. Low water mark.
LXX (70) Septuagint version.

M. Marquis.
M. Monsieur.
M. (L. *meridies*.) Noon.
M.A. Master of Arts. (Also *A.M.*)
Maj.-Gen. Major-General.
M.A.O. Master of the Art of Obstetrics.
Mass. Massachusetts.
M.Ast.S. Member of the Astronomical Society.
M.B. (L. *Medicinæ Baccalaureus*.) Bachelor of Medicine. (Also *B.M.*)
M.C. Master in Surgery. (Also *C.M.*)
M.C. Master of Ceremonies.
M.C. Member of Congress.
M.C.C. Marylebone Cricket Club.
M.Ch.D. Master of Dental Surgery.
M.Comm. Master of Commerce.
M.C.P. Member of the College of Preceptors.
M.D. (L. *Medicinæ Doctor*.) Doctor of Medicine.
Md. Maryland.
Mdlle. Mademoiselle.
Mdme. Madame.
M.D.R. Metropolitan District Railway.
M.D.S. Master of Dental Surgery.
M.E. Mechanical, Military, or Mining Engineer.
M.E. Methodist Episcopal.
M.E. Middle English.
Me. Maine.
Mem. Memorandum.
M.Eng. Master of Engineering.
Messrs. Messieurs, Gentlemen.
M.F.H. Master of Foxhounds.
Mgr. Monsignor.
M.G.W.R. Midland Great Western Railway.
M.H.A Member of House of Assembly.
M.Hon. Most Honourable.
M.H.R. Member of House of Representatives.
M.H.S. Member of the Historical Society.
M.Inst.C.E. Member of the Institute of Civil Engineers.
Mich. Michigan.
M.I.E.E. Member of the Institute of Electrical Engineers.
M.I.Mech.E. Member of the Institution of Mechanical Engineers.
M.Inst.M.E. Member of the Institution of Mining Engineers.
Mid. Midshipman.
Minn. Minnesota.
Min. Plen. Minister Plenipotentiary.
Miss. Mississippi.
M.L.A. Member of the Legislative Assembly.
M.L.C. Member of the Legislative Council.
MM. Their Majesties.
MM. Messieurs.
mm. Millimetres.
M.Met. Master of Metallurgy.
M.N.S. Member of the Numismatical Society.
Mo. Missouri.
M.O. Money Order. (Postal.)
Mod. (L. *moderato*.) Moderately. (Musical.)
M.O.H. Medical Officer of Health.
Mont. Montana, U.S.A.
M.O.O. Money Order Office.
Mo.P.Ry. Missouri Pacific System.
M.P. Member of Parliament.
M.P.S. Member of the Pharmaceutical Society.
M.P.S. Member of the Philological Society.
Mr. (L. *Magister*.) Mister.
M.R. Master of the Rolls.
M.R. Midland Railway.
M.R. Metropolitan Railway.
M.R.A.S. Member of the Royal Academy of Science.
M.R.A.S. Member of the Royal Asiatic Society.
M.R.C.P. Member of the Royal College of Physicians.
M.R.C.S. Member of the Royal College of Surgeons.
M.R.C.V.S. Member of the Royal College of Veterinary Surgeons.
M.R.G.S. Member of the Royal Geographical Society.
M.R.I. Member of the Royal Institution.
M.R.I.A. Member of the Royal Irish Academy.
M.R.S.L. Member of the Royal Society of Literature.
M.S. Master in Surgery.
M.S. (L. *memoriæ sacrum*.) Sacred to the memory.
M.S.H. Master of Staghounds.
MS. Manuscript; plural, MSS.
M.S.S. Member of the Statistical Society.
Mus. B. (L. *Musicæ Baccalaureus*.) Bachelor of Music. (Also *B. Mus.*)
Mus. D. (L. *Musicæ Doctor*.) Doctor of Music. (Also *D. Mus.*)
M.V.O. Member of the Victorian Order.
M.W.G.M. Most Worthy Grand Master.

N.B. North Britain.
N.B. (L. *nota bene*.) Note well.
N.B.R. North British Railway.
N.C. North Carolina.
N.C.U. National Cyclists' Union.
N.D. No date.
N.Dak. North Dakota.
N.E. New England.
Neb. Nebraska.
nem. con. L. *nemine contradicente*.) No one contradicting.
nem. dis. (L. *nemine dissentiente*.) No one dissenting.
N.E.R. North-Eastern Railway.
net. (It. *netto*.) Lowest. (Used in the Commercial World, to denote a price that is subject to no deduction whatever.)
Nev. Nevada.
N.F. Newfoundland.
N.G. New Granada.
N.H. New Hampshire.
N.J. New Jersey.
N.L. North Latitude.
N.L.R. North London Railway.
N.M. New Mexico.
N.O. New Orleans.
No. (L. *numero*.) Number.
Non obst. (L. *non obstante*.) Notwithstanding.
Non pros. (L. *non prosequitur*.) He does not prosecute.
Non seq. (L. *non sequitur*.) It does not follow.
N.P. Notary-public.
N.P. New Providence.
N.P.Ry. Northern Pacific Railway.
N.R.A. National Rifle Association.

N.S. New style.
N.S. Nova Scotia.
N.S.A. National Skating Association.
N.S.E.P. National Society for the Education of the Poor.
N.S.R. North Staffordshire Railway.
N.S.W. New South Wales.
N.T. New Testament.
N.U.T. National Union of Teachers.
N.V.M. Nativity of the Virgin Mary.
N.W.P. North-West Passage.
N.W.T. North-West Territories.
N.Y. New York.
N.Y.C. & H.R.R.R. New York Central and Hudson River Railroad.
N.Y.,N.H. & H.R.R. New York, New Haven, and Hartford Railroad.
N.Z. New Zealand.
N.Z.C. New Zealand Cross.

O. Ohio.
o/a. On account of.
Ob. (L. *obiit.*) Died.
O.E. Old English.
O.F. Odd Fellows.
O.H.G. Old High German.
O.H.M.S. On His Majesty's Service.
Okla. Oklahoma, U.S.A.
O.M. Old measurement.
O.M. Order of Merit.
On. Oregon.
O.O.O. Stand for the three anthems; *O sapientia, O radix, O Adonai,* sung in the Roman Catholic Church for nine days before Christmas.
O.P. Order of Preachers.
O.P. Out of print.
O.P. Opposite Prompter.
Op. cit. (L. *opere citato.*) In the work referred to.
Ore., Oreg. Oregon.
O.S. Old style.
O.S. Out of stock.
O.S. Ordinary Seaman.
O.S.B. Order of St. Benedict.
O.T. Old Testament.
Oxon. (L. *Oxoniensis.*) Of Oxford. (The Bishop of Oxford uses *Oxon* as his surname.)
Oz. Ounces.

P. Princeps. (Attached to the signature of the Prince of Wales.)
P. President.
Pa. Pennsylvania, U.S.A.
Pa.R.R. Pennsylvania Railroad.
P.A.S.I. Professional Associate of the Surveyors' Institution.
P.B. (L. *Philosophiæ Baccalaureus.*) Bachelor of Philosophy. (Also *Ph.B.*)
P.C. Privy Council, Privy Councillor.
P.C. Perpetual Curate.
P.C. Police Constable.
p.c. Post card; per cent.
P.D. (L. *Post diluvium.*) After the flood.
P.D. (L. *Philosophiæ Doctor.*) Doctor of Philosophy. (Also *Ph.D.*)
P.E. Protestant Episcopal.
P.E.I. Prince Edward Island.
Penn. Pennsylvania.
per an. (L. *per annum.*) Yearly.
per cent. (L. *per centum.*) By the hundred.
P.G.M. Past Grand Master.
Ph.B. See *P.B.*
Ph.D. See *P.D.*
Pinx. (L. *Pinxit.*) He (or she) did it. (Put with the Artist's name or initials on a painting.)
P.L. Poet Laureate.
P.M. (L. *post meridiem.*) After noon.
P.M. Past Master.
P.M. Post-Master.
P.M.G. Postmaster-General.
P.O. Post Office.
P.O. Postal order.
P. & O. Peninsular and Oriental.
P.O.O. Post Office Order.
Pop. Population.
P.O.S.B. Post Office Savings Bank.
pp. Pages.
p.p. Past participle.
P.P. Parish Priest.
P.P. Parcels Post.
P.P.C. (Fr. *pour prendre congé.*) To take leave.
P.P.S. Additional Postscript.
p.pr. Participle present.
Pr. Prince, Priest.
P.R. Prize Ring.
P.R.A. President of the Royal Academy.
P.R.C. (L. *Post Romam Conditam.*) After the building of Rome.
Preb. Prebend.
pref. Prefix.
P.R.I.B.A. President of the Royal Institute of British Architects.
Prof. Professor.
pro tem. (L. *pro tempore.*) For the time being.
prox. (L. *proximo.*) In the next month.
P.R.S. President of the Royal Society.
P.R.S.A. President of the Royal Scottish Academy.
P.S. (L. *post scriptum.*) Postscript.
P.S. Privy Seal.
Ps. Psalms.
P.T. Pupil Teacher.
P.T.C. Pupil Teachers' Centre.
P.T.O. Please turn over.
Pub. Published, Publisher, Publication.
Pub. Doc. Public Documents.
P.W.D. Public Works Department.

Q. Query or question.
Q.A.B. Queen Anne's Bounty.
Q.C. Queen's College.
q.d. (L *quasi dicat.*) As if he should say.
q.e. (L. *quod est.*) Which is.
Q.E.D. (L. *quod erat demonstrandum.*) Which was to be demonstrated.
Q.E.F. (L. *quod erat faciendum.*) Which was to be done.
Q.E.I. (L. *quod erat inveniendum.*) Which was to be found out.
q.l. (L. *quantum libet.*) As much as you please.
Q.M. Quarter-master.
Q.M.G. Quartermaster-General.

q.p. (L. *quantum placet.*) As much as you please.
qr. Quire.
Q.S. Quarter Sessions.
q.s. (L. *quantum sufficit.*) Enough.
qt. Quart.
q.v. (L. *quod vide.*) Which see.
Q.V.C.S.F. Queen Victoria's Clergy Sustentation Fund.

R. (L. *rex.*) king; (L. *regina.*) queen.
R. Réaumur.
R.A. Royal Academy; Royal Academician.
R.A. Rear-Admiral.
R.A. Royal Arch.
R.A. Royal Artillery.
R.A.M. Royal Academy of Music.
R.A.M.C. Royal Army Medical Corps.
R.A.S. Royal Asiatic Society.
R.A.S. Royal Astronomical Society.
R.B. Rifle Brigade.
R.B.A. Royal (Society of) British Artists.
R.B.R.I. Royal British Radium Institute.
R.C. Roman Catholic.
R.C.P. Royal College of Physicians.
R.C.S. Royal College of Surgeons.
R.D. Rural Dean.
R.D. Royal Dragoons.
R.D. Rural District (Postal).
R.D.C. Rural District Council.
R.E. Royal Exchange.
R.E. Royal Engineers.
Ref. Ch. Reformed Church.
Reg. Registrar.
Reg. Regent.
Reg. Prof. Regius Professor.
Rep. Report.
Rep. Representative.
Rep. Republic.
R. et. I. King and Emperor of India.
Rev. Reverend.
R.F.A. Royal Field Artillery.
R.G.G. Royal Grenadier Guards.
R.G.R. Royal Garrison Regiment.
R.G.S. Royal Geographical Society.
R.H. Royal Highlanders. (Black Watch.)
R.H.A. Royal Horse Artillery.
R.H.A. Royal Hibernian Academy.
R.H.S. Royal Horticultural Society.
R.H.S. Royal Humane Society.
R.I. Rhode Island.
R.I.B.A. Royal Institute of British Architects.
R.I.C. Royal Irish Constabulary.
R.I.M. Royal Indian Marine.
R.I.P. (L. *Requiescat in pace.*) May he rest in peace.
R.L.O. Returned letter office. (Postal.)
R.M. Royal Mail.
R.M. Royal Marines.
R.M.A. Royal Marine Artillery.
R.M.A. Royal Military Asylum.
R.M.L.I. Royal Marine Light Infantry.
R.M.S. Royal Mail Steamer.
R.N. Royal Navy.
R.N.R. Royal Naval Reserve.
R.R.C. Royal Red Cross. (For zeal and devotion in nursing sick and wounded soldiers and sailors.)
Rs. Rupees.
R.S. Royal Society.
R.S.A. Royal Scottish Academy.
R.S.E. Royal Society of Edinburgh.
R.S.L. Royal Society of London.
R.S.M. Royal School of Mines.
R.S.N.A. Royal Society of Northern Antiquities.
R.S.O. Railway Sub-office. (For letters.)
R.S.P.W.C. Royal Society of Painters in Water Colours.
R.S.S. (L. *Regiæ Societatis Socius.*) Member of the Royal Society.
R.S.V.P. (Fr. *Répondez s'il vous plaît.*) Please reply.
Rt. Hon. Right Honourable.
Rt. Rev. Right Reverend.
R.T.S. Religious Tract Society.
Rt. Wp. Right Worshipful.
R.U.I. Royal University, Ireland.
R.V. Revised Version.
R.V. Rifle Volunteers.
R.W.D.G.M. Right Worshipful Deputy Grand Master.
R.W.G.M. Right Worshipful Grand Master.
R.W.G.R. Right Worthy Grand Representative.
R.W.G.S. Right Worthy Grand Secretary.
R.W.G.T. Right Worthy Grand Treasurer.
R.W.G.T. Right Worthy Grand Templar.
R.W.G.W. Right Worshipful Grand Warden.
R.W.S.G.W. Right Worshipful Senior Grand Warden.
R.Y.S. Royal Yacht Squadron.
Rx. 10 rupees.

S. Saint.
s. Shilling.
S.A. South Africa.
S.A. South America.
S.A. South Australia.
Salop. Shropshire.
S.A.M.S. South American Missionary Society.
S.A.R. Sons of the American Revolution.
Sarum. Salisbury.
S.B. South Britain.
S.B.A. Society of Biblical Archæology.
S.C. South Carolina.
S.C. (L. *Senatus Consultum.*) A decree of the Senate.
Sc. (L. *Sculpsit.*) He engraved it.
sc. (L. *scilicet.*) That is to say.
Sc.B. (L. *Scientiæ Baccalaureus.*) Bachelor of Science. (Also *B.Sc.*)
Sc.D. (L. *Scientiæ Doctor.*) Doctor of Science. (Also *D.Sc.*)
S.C.L. Student in Civil Law.
scr. Scruple.
S.Dak. South Dakota.
S.D.F. Social Democratic Federation.
S.D.R. Sheffield District Railway.
S.D.R. Somerset and Dorset Railway.
S.D.U.K. Society for the Diffusion of Useful Knowledge.
Sec. Secretary.
Sec. Leg. Secretary of Legation.
Sen. Senate, Senator.
seq. (L. *sequentia.*) The following.
S.E.C.R. South-Eastern and Chatham Railway.
s.f. (L. *sub fine.*) Towards the end.

S.F.T.C.D. Senior Fellow of Trinity College, Dublin.
S.G. Solicitor-General.
s. in. (L. *sub initio.*) Towards the beginning.
S.J. Society of Jesus. (Order of the Jesuits.)
Skr. Sanskrit.
S.L. Solicitor at Law.
S.M. Sergeant-Major.
Sm. Caps. Small Capitals.
S.M.R. Sheffield and Midland Railway.
S.O. Sub-office (Postal).
Sp. Spain, Spanish.
S.P. (L. *sine prole.*) Without offspring.
S.P.C.A. Society for the Prevention of Cruelty to Animals.
S.P.C.C. Society for the Prevention of Cruelty to Children.
S.P.C.K. Society for the Promotion of Christian Knowledge.
S.P.Co. Southern Pacific Company.
S.P.G. Society for the Propagation of the Gospel.
S.P.Q.R. (L. *Senatus Populusque Romanus.*) The Roman Senate and People.
Sq. (L. *Sequens.*) The following.
sq. Square.—*sq. ft.*, square foot, &c., &c.
S.R.C. Students' Representative Council.
S.R.S. (L. *Societatis Regiæ Socius.*) Member of the Royal Society.
SS. Saints.
S.S. Sunday School.
S.S.C. Solicitor before the Supreme Courts. (Scotland.)
St. Saint.
S.T.D. (L. *Sacræ Theologiæ Doctor.*) Doctor of Theology.
S.T.P. (L. *Sacræ Theologiæ Professor.*) Professor of Theology.
Sub. Substitute.
Suff. Suffix.
Supt. Superintendent.
Sup. (L. *supra.*) Above.
Sur.-Gen. Surgeon-General.
Surv.-Gen. Surveyor-General.
s.v. (L. *sub voce.*) Under the word or heading.
S.W. South Wales.
S.W. Senior Warden.
Sw. Sweden, Swedish.
Swit. Switzerland.
Syn. Synonym, Synonymous.
S.Y.R. South Yorkshire Railway.

T.C.D. Trinity College, Dublin.
Temp. (L. *tempore.*) In the time of (Musical)
Tenn. Tennessee.
Teut. Teutonic.
Tex. Texas.
T.M.O. Telegraph Money Order (Postal).
T.O. Turn over.
T.O. Telegraph-Office.
tonn. Tonnage.
Tr. Translator, translation.
tr. Transpose. (Used in correcting printers' proofs.)
Tr. Treasurer.
Tr. Trustee.
T.R.H. Their Royal Highnesses.
T.T.L. To take leave.
Typo. Typographer.

U.C. (L. *urbis conditæ.*) From the building of the city of Rome.
U.D.C. Urban District Council.
U.F.C. United Free Church
U.K. United Kingdom.
U.K.A. Ulster King-at-arms
ult. (L. *ultimo.*) In the last month.
Unit. Unitarian.
Up. Upper.
U.P. United Presbyterian.
U.P.R.R. Union Pacific Railroad.
U.S. United States.
U.S. (L. *ut supra.*) As above.
U.S.A. United States of America.
U.S.A. United States Army.
U.S.M. United States Mail.
U.S.N. United States Navy.
U.S.S. United States Senate.
U.S.S. United States Ship.
Ut. Utah.

V. Victoria.
v. (L. *versus.*) Against.
v. (L. *vide.*) See.
V.A. Vicar-Apostolic.
V.A. Vice-Admiral.
V.A. Royal Order of Victoria and Albert.
Va. Virginia.
Vat. Vatican.
V.C. Vice-Chancellor.
V.C. Victoria Cross.
V.D. Volunteer Decoration.
V.D.L. Van Diemen's Land.
V.D.M. (L. *Verbi Dei Minister.*) Minister of the Word God.
Ven. Venerable.
Vet. Veterinary.
V.G. Vicar-General.
v.g. (L. *verbi gratia.*) For example.
V.I. Vancouver's Island.
Vis. Viscount.
viz. (L. *videlicet.*) Namely.
Vol. Volume.
V.P. Vice-President.
V.P. (L. *Vita patris.*) In his father's lifetime.
V.R. (L. *Victoria Regina.*) Queen Victoria.
V. Rev. Very Reverend.
V.S. Veterinary Surgeon.
Vt. Vermont.

W. Wales, Welsh.
Wash. Washington.
W.C.L. White Cross League.
W.C.R. Waterloo and City Railway.
W.C.T.U. Women's Christian Temperance Union.
w.f. Wrong fount. (Used in correcting printers' proofs.)
W.I. West Indies.
Wis. Wisconsin, U.S.A.

W.Lon. West Longitude.
W.L.R. West London Railway.
W.M. Worshipful Master.
W.M.A. Women's Mission Association.
W.O. War Office.
W.S. Writer to the Signet.
W.S.P.U. Women's Social and Political Union.
W.T. Washington Territory.
W.T.R. Waterford and Tramore Railway.
wt. Weight.
W.Va. West Virginia.
Wyo. Wyoming, U.S.A.

X. Christ. (The X is the same as the Greek letter X-Chi the first letter of Christ's name.)
Xmas. Christmas.
Xn. Christian.

Y.M.C.A. Young Men's Christian Association.
Y.W.C.A. Young Women's Christian Association.

Zoo. Zoological Gardens.
Z.S. Zoological Society.

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